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## THE LANGUAGE SITUATION IN GREECE TODAY<sup>1</sup>

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Sooner or later, anyone who finds that I have been busying myself with modern Greek asks me the question: "Is modern Greek about the same as ancient Greek, or has it changed a great deal?"

My answer to this double-barreled question is: "Yes."

Perhaps it would be better to counter with the question: "Which kind of modern Greek do you mean?"

The fact is that, if one is going to know "what it is all about" in Greece today, he has to know the language from Homer on down. I am sitting in front of the little *καφενείον*, under the giant sycamore tree, in the mountain village of 'Αρνα, south of Sparta, shivering in the chill air of a June morning. An old bearded peasant in mountain costume, his *φουστανέλλα* none too white, comes over, speaks to me, and then recites about ten lines of the *Odyssey*. Next he asks me, in the most extreme colloquial, whether I know what he has just recited. If I am ignorant, either of Homer or the colloquial, I am lost. Moreover, in between stretch the vast reaches of classical Attic, *Κοινή*, ecclesiastical usage, and modern literary. From the past of three millennia may bob up at any moment a word, a phrase, a whole sentence. The ancient Greeks may have had a word for it, but their descendants have two or three, if not a half dozen.

The most outstanding feature of the situation is the fact that,

<sup>1</sup> This paper was accepted for publication December, 1939, and "today" is to be interpreted as of that date. Ed.

for generations, the schools have taught the Greek to write a different language from the one he speaks. This diglottism, or as the Greeks more euphoniously call it, *διγλωσσία*, is all-pervading. It is analogous to the situation which would prevail in our country if none of us spoke standard English at home, but got our school work in the language of Chaucer. Suppose we all spoke a mother tongue at the level of such tid-bits as:

"Them dogs is happy this mornin, ain't they?" "Ch' got no fried taters?" "She had them yaller janders." Or this choice morsel: "I lowed she mought bash me one, but I rech up an squuz er anyhow." Suppose our pre-school years had been spent in such a linguistic milieu, and then suppose our schools had forced us to write the language of Chaucer. We should then have a situation analogous to that in which the Greek finds himself. No wonder he says Greek is a hard language! One young gymnasium graduate told me that, after studying English three years, he could write it better than he could Greek. He meant, of course, literary Greek, the kind he had to learn at school. He had to learn it the same way we do, by the laborious grammar and translation method. Only the exceptional student ever masters it.

Of course there has been protest. Every now and then some daring author proceeds to do the unconventional thing and write in his mother tongue. Not many years ago someone published a translation of the Gospels in the colloquial. This was the last straw, and led to riots and bloodshed. There is still much heat on both sides. A violent argument can be started any time someone can be found to defend the colloquial, and there are not a few defenders. In spite of all opposition, poetry and fiction have finally won their freedom and are usually composed in the colloquial. The result is that, if you buy a daily paper and a popular magazine, you will find the newspaper in one language and the magazine in another. The newspaper, as Goodwin says in the Introduction to his Grammar, "could have been understood without difficulty by Demosthenes or Plato." But these Attic gentlemen would have been very much at sea in the popular magazine, though quite conceivably not so much at sea as the modern classical scholar from a foreign country. The Athenians certainly knew words that never appeared in the

classics, but which have lived on in the colloquial, and many of which are not even yet to be found in any dictionary.

We Americans do not know what it is to speak a language for which there is no dictionary, but the Greeks do this all the time, unless engaged in some formal institutional exercise. In 1937 K. Φρίλλιγγος published in Mitylene a colloquial translation of the Song of Songs. It is very well done. The only way a foreigner can read it with complete understanding is to have a Greek at hand to give him the literary equivalent for the words which are not found in the dictionaries. I was so employing my time on the train one day when the Greek beside me took the book and read it. It was the first time he had ever read any of the Bible in his native tongue and the first time I ever saw a Greek really read the Bible.

Most non-fiction books are in the literary language. The Greek edition of H. G. Wells' *Outline of History*, for example, is not only in rather high literary language, but its New Testament quotations are in the ancient text, a language no Greek can understand until he has attended school some years. A century ago N. Bambas translated the Bible into the modern literary language for the British and Foreign Bible Society, a process which involved relatively few fundamental changes. This is the Greek Bible the societies are still distributing, along with the Septuagint and the ancient text of the New Testament. As far as I know, the only vernacular scripture in circulation today is the Song of Songs by Φρίλλιγγος. The Orthodox Church, of course, does not recognize even Bambas. However, a Greek Protestant denomination, 'Η 'Εκκλησία τοῦ Θεοῦ, whose services I have attended a number of times, uses Bambas as its official version.

The present combination of dictatorship and Church in Greece unfortunately tends to perpetuate the chasm between the spoken and written language. The Ministry of Religion and Education are one and the same, so that the will of the Church is an important factor in educational policy. The Church in its own ministrations continues to use, untranslated, a fourth-century liturgy and a first-century scripture.

In the past certain political regimes have adopted a liberal linguistic policy and have introduced the colloquial into the lower

grades of the schools, with a view to extending its use gradually to the higher grades and finally enabling the Greek nation to do its reading and writing in its mother tongue. The policy vacillates with changes of government. No progress is being made at present.

Before going any further, it seems advisable to say a word about pronunciation. Most readers are aware that the actual Greek pronunciation is somewhat different from the artificial and unstable makeshifts employed in foreign schools. The principal differences may be summarized under consonants, vowels, and diphthongs. For the consonants, it is sufficient here to point out that  $\beta$   $\gamma$   $\delta$  are not pronounced *b g d*, but *v gh dh*, and called *veeta*, *ghamma*, *dhelta*. The vowels  $\eta$   $\iota$   $\upsilon$  are pronounced exactly alike, and so are the vowels  $\omicron$  and  $\omega$ . The diphthongs sound strangest to the foreign academician, for  $\omicron\iota$ ,  $\epsilon\iota$ ,  $\upsilon\iota$  are all pronounced exactly alike and have the same sound that  $\eta$ ,  $\iota$ , and  $\upsilon$  have. That is, there are six different ways of writing the same sound, seven if you count  $\eta$ . Illiterate Greeks today are subject to the same orthographic vagaries which we find in the illiterate papyri, and of course, for the same reason. It should be stated further that  $\alpha\iota$  and  $\epsilon$  are phonetic equivalents and that  $\epsilon\upsilon$  is pronounced *ev* or *ef*, according to whether the following vowel is vocalized or not.

The rough breathing is never pronounced.

In letter writing Greeks are usually as literary as they know how to be. In my own collection of about 150 letters there are only two or three which are deliberately colloquial. Commerical correspondence is quite literary, reminding one of the stiffness of printed announcements in American dining cars. Public notices too are quite stiffly archaic. One would never dream of using the ancient synthetic infinitive in conversation, but it is employed to notify one not to smoke in the street car, or lean out of the car window, or spit on the floor. Even faucets for hot and cold water, if they are not labeled in French, or in the language of colors, will carry a literary vocabulary. When a Greek talks about water being cold or hot, he says it is *κρύο* or *ζεστό*, but on the faucets it is *ψυχρόν* or *θερμόν*. If you are looking for a bath, you will read *λουτρόν* on the notice, but you will ask for a *μπάνιο* (*bagno*). Go into a *καφενεῖον* for some tea and you will read *τέϊον* on the bill

of fare, but you will ask for τσάϊ. Then the waiter will likely inquire: "Thé complet?" If they can't think of an extra Greek word to complicate the situation they resort to French.

While I am on the subject of tea, I might as well tell of an incident in Sparta. I had asked at the restaurant, in my ignorance, for a cup of τσάϊ. It was duly ordered from the καφενεϊόν across the street, but what they brought me neither smelled nor tasted like any tea I had ever come across; so I called the water back and inquired the nature of the brew. "O," he said, "that is hill tea. Did you want European tea?" I told him I didn't mind the βουνότσαϊ, as long as I knew what it was.

The interesting thing about these words for tea is that they are both of Chinese derivation, but τείον has become literary Greek, while τσάϊ has remained colloquial. Usually some classical form, or compound, does duty for the literary. "Shoes," for instance, are υποδήματα in the literary and παπούτσια in the colloquial, the latter being from the Persian *pabuj* through Turkish. "Cup" is κύπελλον and φλυτζάνι, the latter being from Arabic *finjan* through Turkish. "Grocery" is παντοπωλείον and μπακάλικό, the latter also from Arabic through Turkish. "Trousers" are σκελεαί or περισκελίδες and πανταλόνι, the last from Venetian; "necktie" is λαιμόδετης and κραβάτα, the latter through French from Slavic; and so on *ad infinitum*. A steamboat is an ατμόπλοιο or a βαπόρι. The lingua franca has furnished such terms as βόλτα for "tack" and σκάλα for "port" or "wharf."

One must not get the impression, however, that most colloquial words are foreign. Just as the bulk of the Romance vocabulary is of Latin origin, so the bulk of Greek colloquial is from ancient Greek. Very frequently these ancient sources are non-Attic. The colloquial word for "eye" is μάτι, modern form of the Homeric ὄμμα; the literary being, of course, ὄφθαλμός. The colloquial for "water" is νερό, from the classical νάρος. Here is a colloquial word which appears even in literary discourse. Only the most stilted would today use ὕδωρ. The colloquial for "horse" is ἄλσγο, as classical in derivation as the literary ἵππος.

To a foreigner it seems that eventually the result must be a compromise, and that literary words will occupy somewhat the

same position that classical derivatives do in English. There seems little doubt that classical forms will survive in scientific language. There seems equally little doubt that the classical inflections and their attendant syntax are, for the most part, doomed.

The vocabulary compromise has already begun. Many words are equally at home in both literary and colloquial, and have no common synonym. Such words are *θάλασσα*, *γῆ*, *θεός*, *ἄνθρωπος*, and *ἥλιος*.

Another complication, paralleled abundantly in other languages, is that the literary and colloquial forms of the same word may have different meanings in the colloquial, e.g., in the colloquial *ρῆμα* means *a draft of air*, while its colloquial form, *ρέμα*, means *stream*.

With regard to inflections it may be noted first, that the second declension is the best preserved, that the first has changed more, and that the third has changed most. This was to be expected, since, as we foreigners have painfully learned, the third is the hardest and the first somewhat harder than the second. The Greeks themselves have had the same difficulties. Next, the dative case form is dead in all declensions, surviving only in set phrases. The function of the true dative has been taken over by the genitive form. As in other Indo-European languages, prepositions have encroached upon the syntactic function of the case forms and the accusative has, in the colloquial, become the only case governed by prepositions. Finally, the verb, in both literary and colloquial, has followed the general Indo-European drift, developing analytical conjugations and losing many of the old synthetic forms; but the process has not gone as far as in the Romance languages. The literary verb employs very few forms which cannot be found in classical grammars. As a result, the difference between the literary and colloquial verb is not in spirit, but in form. They employ the same formulae, or patterns, but the colloquial uses a much larger proportion of unclassical forms in filling in the formulae.

The extreme complication of the language situation in Greece makes it impossible to give any short statement, or formula, which will convey an accurate impression. There is no impassible barrier between literary and colloquial. Each adopts words from the other. When the literary adopts a colloquial word it usually supplies an

artificial set of classical inflectional endings, e.g. *τέϊον*. Sometimes whole literary phrases, inflections and all, are incorporated into the colloquial. Classical bits are dropped into conversation in a way in which, so far as I know, Latin never intrudes in the Romance languages. For example, I was telling a peasant how the last flea I had acquired at the last monastery I slept in had departed while I was undressing for a swim in the Syngitic Gulf. His laconic comment was *ῶχετο ἀπιών*, which will be recognized as the best of classical form. There is, in fact, no sharp line of demarcation. It is possible to write in a simple literary diction that is practically colloquial, while on the other hand, a discussion on the intellectual level is bound to employ considerable literary terminology, unless the speakers make a strenuous and unnatural effort to avoid it.

The only scholarly book I have seen in the colloquial is Triantaphyllides' *Modern Greek Grammar*. The first volume, of 661 pages, was published in Athens in 1938. It is a historical introduction, half of which is occupied by specimens of the language, from the earliest inscriptions down to the present-day colloquial. The title stamped on the back is either literary or colloquial, without any concessions from either. It is ΝΕΟΕΛΛΗΝΙΚΗ ΓΡΑΜΜΑΤΙΚΗ ΠΡΩΤΟΣ ΤΟΜΟΣ ΙΣΤΟΡΙΚΗ ΕΙΣΑΓΩΓΗ. However, when one turns to the title page and sees the added notice *μὲ 13 χάρτες καὶ 7 πίνακες*, he knows at once that the work is colloquial. High literary usage would require *μετὰ χαρτῶν καὶ πινάκων*, moderate literary usage would tolerate *μὲ χάρτας καὶ πίνακας*, but the substitution of *ε* for *α* in the accusative plural means an abandonment of all literary pretensions. And yet, there is probably not a line in the book which does not have forms common to both, so complicated is the overlapping and interpenetration.

The book is annoying to me, and will be to most readers of learned Greek. One does not like to read even his mother tongue, if most of his reading has been done in another idiom. Persons whose mother tongue is Low German find much annoyance and difficulty in reading it, for their schooling has been in High German. So this very useful introduction to modern Greek will be hampered in circulation because it is written in the colloquial.

It is to be hoped that Greek poetry and fiction, although they

have not yet achieved a uniform orthography, have already, to a considerable extent, paved the way for the time when native scholars can read scientific works in their mother tongue with comfort and satisfaction.

Modern literary Greek is as bad in its vocabulary and grammar as English is in its orthography. Such senseless conservatism means a tragic waste of time in school. Thoughtless adult sentiment lays a heavy and unnecessary burden on juvenile shoulders.

## A CLASSICIST'S MANIFESTO<sup>1</sup>

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For reasons which still seem valid, I decided some years ago to prepare for entrance into the discipline of the classics. I now find myself presuming to act as an instructor in that discipline. To one in this position—to one whose prospects are linked with the future of education and with developments within that field which may affect the classics, the present outlook gives occasion for serious thought.

Yet thought has its limitations. Thought exercised in the present will not provide a solution for all the problems which may arise in the future. Many theories of education, and many social philosophies in which action is implicit and mandatory, do attempt to provide such solutions; they neglect broad general principles in favor of detailed preparation for specific and supposedly predictable situations; they overlook the certainty of unknown factors that frustrate the logic of planning; they forget that man, now as always, is involved in the inscrutable processes of becoming—the processes of history.

Unfortunately, the classicist cannot entirely avoid dealing with theories, for much of the action adversely affecting the classics and other liberal disciplines issues from them. If the conflict is to be one of theories, the classicist must be prepared to define his position on that basis, even though he may entertain some misgivings as to the value of any but the most general principles as a guide for action in the future.

As it happens, the situation, to the classicist, is not without an analogy in the past. He will recall the period in ancient Athens

<sup>1</sup> Read April 7, 1939, at the meeting of the Classical Association of the Middle West and South, Oberlin, Ohio.

when the Sophists, aiming at the immediate and superficial objectives of self-interest, assailed the deferred objectives of the broad cultural training of the Athenian youth. Significantly, as readers of Aristophanes' *Clouds* will recall, the supreme accomplishment was alleged to be that of making the inferior reason appear to be the better. Plato himself, profoundly steeped in the great poetic traditions of his race, and, unfortunately for the validity of his own political thinking, an inspired poet himself, was perversely critical of the value of poetry in education, though certainly in favor of the study of mathematics. Later, Zeno, founder of Stoicism, roundly denounced liberal studies in his *Republic*. The Cynics were equally harsh in their criticism of the traditional discipline. Such criticism, one assumes, was based on the failure of the old ways of education to result in any positive accomplishment except, perhaps, the Athens of the time of Pericles—the "School of Hellas"—and such towering figures as Aeschylus, Sophocles, Aristophanes, Euripides, Socrates, and Plato.

It is regrettable that the Sophists and Cynics of our own time cannot be confronted with someone as skilled in dialectic as the Socrates of whom we read. Lacking such a guide, it will be difficult for us to follow the *logos* through the misty regions of doctrine inhabited by the Sophists, as though we were taking part in a Platonic dialogue, and even more difficult to determine the ideal form of education in which the classics might play an essential part. Yet perhaps we may make some progress toward a definition by approaching the problem from an oblique angle—by trying to find out what education should do, what it can do, what it cannot do, and what it is not. If we find out some of these things, perhaps we may have a better idea of what education *is*, and thus reaffirm the essential value of Latin in relation to it.

In the first place, it may be said that education and training, though their functions may occasionally overlap, are not identical. This distinction has been drawn, perhaps too sharply, by President Hutchins of the University of Chicago in these words: "What education cannot do is to prepare men and women for specific jobs. All it can hope to do is to train their minds so they can adjust

themselves to any job."<sup>2</sup> In other words, the function of preparing students for specific situations or jobs—for journalism, medicine, salesmanship, plumbing, window-dressing, radio announcing, and so on—belongs to vocational or technical training and to professional courses and schools, and not to institutions that purport to be founded upon the traditions of liberal education. Education is not intended exclusively to impart skills and techniques that lead to immediate financial rewards; it is dedicated to the proposition that man does not live by bread alone.

Here we may make a further distinction. What we often call training for the mind is not training so much as it is exercise. When we speak of Latin as "training" the student to think, we really mean that Latin exercises the powers of thought and makes the mind more supple, more enduring, and more adaptable, just as physical exercise has a comparable effect upon the muscles. A large part of a prize-fighter's training, for example, consists of road-work, bending exercises, and other gymnastics designed to improve the muscles generally; it is not training in the sense that it imparts skill in punching or in not being punched. The charge that there is no transfer of training—now offered with less assurance than it once was<sup>3</sup>—accordingly does not affect our claim that Latin trains (exercises) the mind and builds up and evokes the latent powers of thought, such as they may be in the given individual.

Training itself—if we hold to the principle that there is no transfer—only fits a person to do what he has been trained to do. If a student does something more capably than he has been trained to do it, or does something more than was included in his training, the advance is not the result of training, but the result of something possessed by the student that training does not necessarily affect. Moreover, training presupposes a set pattern, a technique, or pre-

<sup>2</sup> Quoted from the *Quill* (published by Sigma Delta Chi, Professional Journalistic Fraternity), March, 1938, p. 13, answering "No!" to the question "Is there a legitimate place for journalistic instruction?"

<sup>3</sup> Peter Sandiford, discussing "Transfer of Training" in the *School* (Toronto) xxxvii (October, 1938), 93-97, after an exhaustive survey of the material which has been written on the subject, concludes that there is some transfer of training, and that Latin and mathematics and such "hard" subjects deserve a place on the curriculum.

determined formulae, by which or toward which the skills of the individual, mental or manual, are to be developed. It means that the student, when he is trained, has only learned to do what somebody else has already been doing. Thus training cannot contribute to progress, because progress involves doing something, or thinking something, that has not been done or thought before. Moreover, it cannot prepare for problems or situations not previously met. Training is valuable because it imparts and preserves the techniques of the past—manual, mental, scientific, social,—but training relied upon exclusively as a method of education will inhibit progress. As we know, in professions and trades based upon long and systematic training new ideas and techniques meet with phenomenal resistance.

Briefly, then, the classicist will maintain that Latin is in part concerned with that element of the mind that has the happy faculty of rising above training. With reference to the higher skills and techniques of the life of man, Latin exercises the mental powers that enable man to act and think in new ways, to meet and to adapt himself to situations that cannot be predicted or anticipated and have not previously been met. Man's survival depends upon these powers.

But, to resume, if education is not training, it is equally certain that education is not to be based entirely upon the experience of the individual, as one school of educational thought argues. The canons of this school profess that the individual learns only by doing; more, he learns only by doing the things he wants to do. He cannot learn unwillingly, and should his natural instincts for self-expression be thwarted, he is likely to go through life the innocent victim of dithers and "jitters." Education is to be a preparation for life, and all that goes on in school is to be adapted to this end. Indeed, education is to be life itself, for the individual can learn to live only by living, and not by looking at life, or at reflections of it in print. Moreover, since the individual is to participate in a democratic society, he must begin to have democratic experiences as soon as he can be enrolled in a nursery school. All these doctrines are imparted in a revised language in which the superlative degree of the adjective "good" is "functional." Moreover, in the new syn-

tax there is no imperative mood; the only mood recognized is the volitive subjunctive.

While the present writer has no desire to appear as one prematurely embittered by experience, he seems to have gathered the impression that the true language of life embraces all the moods and tenses, with an unpleasant emphasis upon imperatives and prohibitions. There is danger, then, that the pupil acquainted only with the volitive mood will have some distressing linguistic adjustments to make when he graduates into a life not so tenderly conditioned as that provided for him in school. At any rate, there seems to be a pessimistic and recurrent conclusion in the records of man's experience that life is a struggle all too likely to end in defeat. Even Christianity, a religion of hope and triumph, offers victory only after the defeat and suffering of the grave. The new theories of education seem to forget this; to be realistic and consistent in the policy of providing experience in living, they ought to devote at least two periods a day to unpleasant experiences. We may pass over in the Ciceronian manner the suggestion that these periods should be devoted to Latin.

But, sophistry aside, the very fact that a student is alive is providing him with experience in living. School and college may increase the intensity and the range of this living, but they should not be expected to provide more than a fraction of the eventual sum of the individual's experience. Moreover, if, as suggested in Plato's *Protagoras*, the citizen is not the product of any one agency, but is moulded by the innumerable influences of his environment, we may add that it is not the business of the schools to provide all the pupil's environment, but only such experience and environment as cannot be provided elsewhere. And where else but in school is he to become acquainted with the experience of man as a rational, thinking being—the experience accumulated through the centuries out of the pain and toil of living in an environment not designed for man, but one to which man must adjust himself? This accumulated experience must be neglected when only the experience of the individual in an artificial environment is counted, and where the possibility of the transmission of experience from one person or from one generation to another is discounted, by implication, at any rate.

Much educational theory today seems to be a rationalization of the desire for the royal road to learning—for an education in “six easy lessons.” It is also a means of justifying the lowered standards made inevitable by mass education, and by the almost insuperable difficulties of school administration involved in the influx of such numbers. No one will quarrel with the right of everyone to have an education. One may go further and insist upon the right of everyone to have the best education he is capable of assimilating. This right, one suspects, is sometimes denied, not so much to the intellectually less gifted as to the intellectually superior. In their case, at any rate, the school is not being fitted to the child, as we are told it should be. Nor, in many cases, are the pupils who ask for Latin being allowed to follow their own interests, which is supposedly the ideal of education.

However this may be, to those who are thinking of the future the situation is not comforting. The welfare of society depends upon progress. A society that fails to advance is not merely static; it is already decadent. And if overaddiction to the past, as represented by training, hampers progress, the other extreme—overaddiction to individual experience—rejects the starting-point from which all progress must issue, and will result, not in orderly and concerted advance, but only in a rapid movement from nowhere in as many directions as there are individuals. The product is likely to be, not the hoped-for democratic society, but a nation of mental “jitterbugs.”

It is also true that the further society advances, the more complex the problem of still further progress becomes. This is true in technology as well as in the field of human relations. The responsibility of the individual in the future will be a grave one. If he is to assume and to discharge this responsibility, as he should in a democracy, and not relinquish it to the state, as he must in a less desirable form of society, he will need courage and stamina. He will need to preserve for himself, and for the society of which he is a part, the experience and skills won thus far by mankind. He must be prepared to fight on in the battle being continuously waged on all fronts against barbarism and ignorance. If education emphasizes only the immediate advantage of the individual and exalts the will and comfort of the adolescent mind, the ultimate loser may be

that very individual; he may lack the experience, the skills, and the moral and mental qualities which the welfare of society requires from the individual member. And if society suffers, so does the individual.

But one encouraging sign is that the issues in education are gradually becoming clarified. The advocates of the older disciplines are becoming more vocal. In addition to Hutchins of Chicago and the related St. John's group—Barr, Buchanan, and Adler—one naturally thinks of President Wriston of Brown and Seymour of Yale. Moreover, in casual conversation with parents who are not carried away by the sentimentalism of the new education, in the complaints of business and professional men, one finds a surprisingly active awareness of the superficiality and lack of essential content in what the schools are now offering. In addition, we now have an "Essentialists' Platform"<sup>4</sup> to which all conservatives will actively subscribe. "Conservative" here is to be defined neither as an educational royalist nor as an ogre,<sup>5</sup> but as one who, in the Tennysonian sense, "lops the mouldered branch away," in opposition to those who would chop down the whole tree forthwith. And a great many branches have been lopped away. The teacher of Latin is now no longer, if ever, exclusively a "gerund-grinder," nor is there any excuse for a student leaving school with a vague and unenthusiastic belief that the average Roman was a person addicted excessively to war, to the law, to dignity, and to virtuoso performances upon parts of speech.

<sup>4</sup> See William C. Bagley, "The Significance of the Essentialist Movement in Educational Theory," *CLASSICAL JOURNAL*, XXXIX (1939) 326-344, especially 339.

<sup>5</sup> I. L. Kandel, in "Prejudice the Garden toward Roses?" *The American Scholar*, Vol. VIII (1938-39) pp. 72-82, points out that propaganda for Progressive schools often contrasts the unregimented freedom of the most liberal school with the rigid discipline of the most backward school—the kind that is out of date and no longer typical except in fiction. After the appearance of Mr. Kandel's article, an excellent example of the point he demonstrates was provided by *Life*, June 5, 1939, p. 40, in an article on the schools of Springfield, Mo. It begins: "Picture two groups of children. One is sitting stiffly in rows, memorizing Latin verbs. The second group is sitting with the teacher on the roof of a tall building. . . ." Then comes an idyllic description of the students becoming socio-conscious as they gaze down upon the city, then tour it, and finally discuss what is wrong with it and what ought to be done about it when they get back in the classroom. The article concludes on this gloomy note: "The first group, meantime, is still memorizing verbs."

Thus far we have suggested that while training and controlled individual experience have very real values, they also have their limitations, and independently cannot be considered true education. What then are we to offer on the positive side? What are we to say in favor of Latin? We may be asked skeptically: What is the place of Latin in a system of education designed to awaken the social consciousness of the student and to prepare him to take his place in a democratic society? or, What place does Latin have in a curriculum loaded with chromium-plated subjects designed to enable Youth to Adjust Itself to Changing Conditions in a Modern Age? Does Latin have any functional values in a system dedicated to such propositions? I shall maintain that it has, but not in the accepted sense of "functional."

But first, suppose we allow the current sense of "functional." On this basis let us agree, and even insist, that Latin has negligible direct functional values in providing democratic experiences, or in conditioning future citizens with reference to a given form of society, or with reference to a given social philosophy phrased in the imperative mood. Once education is thus referred to a given society, or a given social philosophy, the educator is treading on dangerous ground. The educator may argue hopefully that the democratic experiences he proposes to encourage are really spontaneous on the part of the student, that social consciousness generates itself. This view seems to the writer to be somewhat romantic. One doubts the ability of the adolescent to evolve independently the ideologies of pure democracy, or to see society steadily and see it whole. Some one must tell him what coöperative societies to study, what housing projects, what coal-mining areas, what slum-clearance projects to visit. He must be guided or steered to some extent, and it is not in the nature of man that this guidance should be purely objective. And once this personal influence creeps in, propaganda begins on behalf of the social philosophy of the guide. Moreover, if social consciousness is to be developed, there is a possibility that the student may not become conscious of all of society, but only of such aspects of it as are brought to his attention by those in charge of the educational project; the result may not be social consciousness, but class-consciousness. It is possible, of

course, that such projects and such propaganda may have in view entirely praiseworthy ends and the writer is not disposed to condemn them entirely. The danger is that once the schools are used to disseminate partisan social views they may be attacked by large sections of opinion which hold opposing views—surely an undesirable condition. But on behalf of Latin it may be said that next to pure science it is one of the most difficult subjects to pervert as an instrument of propaganda. In the totalitarian form of education—the form in which education is devoted entirely to preserving and spreading the ideologies of a dominant social philosophy—Latin has little functional value. One of its main values, we may hold, is that of encouraging the mind to objective thought—an end incompatible with propaganda.

But let us return to the term “functional,” and proceed to suggest for it other implications which will attach to Latin a higher and more important value. We may say that if Latin, or any subject, is to have a functional value, we must know with reference to what it is to be functional. If Latin, or any skill or experience or knowledge, is to prepare the student for participation in a society, we should know what that society is. Or if it is to prepare him for a certain kind of life, we should know specifically what that life is going to be—and we do not know, and cannot without the gift of prophecy. Moreover, the educators and others who emphasize the functional values to be attained in education have not, to my knowledge, come forward with a clear-cut definition of the society with reference to which education is to be functional, be it the present order or a new one. Here, then, is a factor which contributes to our confusion in education. We attempt to organize education on a functional basis with reference to something we do not know and do not define. The result is that we have achieved disorganization rather than organization. And the difficulty perhaps is that the society in which we live cannot be defined because it is never the same; it is in a state of becoming, not of being; it has been dedicated to progress and to change. Societies which can be described or defined are either blue-prints of a paper Utopia in the manner of Plato's *Republic*, or those which have been congealed by institutionalism, such as the Spartan state in antiquity, or certain modern states.

This desire to relate education to an indeterminate form of society, or to a life that cannot be predicted, is perhaps the result of man's weakness for wishful thinking combined with the romantic idealization of childhood and youth to which many laymen and educators are addicted. In so far as this wishful thinking in the abstract results in a systematic philosophy, we may refer it, along with much other political and social thinking, to a process of thought to which man, since the time of Plato, has been singularly addicted. He thinks up theories, or establishes an ideal form based on what appears to be a reliable synthesis, and then hopefully believes that what is only a form or theory in his own mind actually operates in the material world around him and has the power to affect him or society for good or ill. Thus we believe today that the evils from which society suffers are the result of some "system" or other, and that man himself is the innocent and virtuous victim of a "system"—i.e. an abstract idea which is capable of affecting man. Yet, while philosophers have speculated much, they have not managed to agree upon the relationship between ideal forms and the material world.

We continue, however, to believe that this or that system of education, related to some ideal society yet to be attained, will cure all our ills. And in the field of politics we follow this method: we start from supposedly true principles derived from visible phenomena in the material world, and then we proceed to determine, by the exercise of supposedly reliable dialectical methods, the ideal or perfect society, or the principles by which it is to come into being. Once a blue-print of the better society-to-be has been determined after long periods of sitting, supposing, and thinking, the next step is to make the average man a member of it. This process is bad enough when the ideal society has actually been defined, but when one proposes to make the average child a member of a romantically conceived "Nephelococcygia" that cannot be described, it is much as if a navigator were to attempt to chart his course by a bearing taken on a shooting star.

But the classicist, who has within the range of his vicarious experience the beginnings, and much of the history, of man's intellectual experiences, may suggest another approach to political think-

ing which is less appealing because it forces man to abandon the abstract, to study himself, and to accept the responsibility for the welfare of society rather than put the blame upon this or that system or theory. As applied to our field, this approach will refer education to its proper object: that is, the individual as an individual, and not in relation to a pre-existent or a pre-determined society; on the contrary, the society will proceed from the individual and be determined by him. For man is a social animal; society is implicit in him; his existence as a man implies the existence of society, just as a hand, by virtue of its existence, implies in its turn a man; otherwise man is just an intelligent animal, and a hand is so much functionless tissue. This point of view, of course, is suggested by Aristotle's teleological principles applied to political thought.

The difference between the two approaches is then as follows: one approach assumes that the individual must be conditioned in school for a pre-existent social order which cannot be determined, or for one which exists only on paper, or which is to be the outcome of certain historical processes which are regarded as inevitable. The second approach concerns itself only with the individual, believing that if the individual is of the right character, the right social order will follow.

Now Latin is a subject that is concerned preëminently with the individual. Its functions may be divided into three classes, embodying the values which are part of the classicist's creed. First of all, Latin provides the individual with skill in two languages, one of them his own. In cultivating facility in the native idiom, it provides the student with ideas which must be extracted from foreign patterns of expression, then handled in the intermediate stage as pure ideas, then reshaped in English patterns. Here the student is not hampered by the lack of something to say and the terms in which to say it which often manifests itself in original English composition. This inescapable handling of ideas, we affirm, provides the student with training (exercise) which may stand him in good stead. It sharpens his use of language, compels precision of thought; it should help him to analyze the meanings of words—and, incidentally, to spell them—and to be impatient of careless thinking in his own use of language and in that of others.

In the second place, we may reaffirm the value of the study of Latin upon the individual character. Ultimately Latin may expose the student to the influence of some of the best minds the human race has produced. This influence is contagious. It is a principle of education, though one often neglected in the mazes of educational science, that young persons are extremely susceptible to the influence of those whom they meet, whether in the flesh, or in books, at the movies, or over the radio. As to association with great minds whose thoughts come to us directly on the printed page, the period of incubation after exposure may be long, and the results of infection not susceptible of ready diagnosis, but even so, education should not overlook the possibility of the student's catching something. In some cases, the student may possess an immunity which resists all infection; he is to be pitied.

Thus even a second-year student may be made aware that in reading Caesar or Cicero or Vergil, one of the greatest figures in human history is speaking to him, mind to mind, as it were. The student will easily understand that Caesar was an accomplished general, but he should also know that one of his claims to true greatness was in sensing the value of the future of Western Europe—France—over and above the past of the Near East. The student should know that Caesar was a master orator in an era when to speak well was the aim of education, and that he was a leader of the movement which argued for the use of the purest conversational Latin in public speaking with as little adornment as possible. The story of the Gallic Wars is an example of how these principles were to be applied to writing. Caesar also wrote a treatise on the correct use of Latin which he dedicated to Cicero, who, on the other hand, viewed the correct use of Latin as the mark of any properly educated Roman, and placed oratory on a plane far above this. Cicero, again, was the man who could speak and persuade a crowd as few other men have ever spoken, a profoundly read and learned man, yet a wily politician who frustrated Caesar's tricks more than once and fought steadily to the end of his life for what he believed to be the loyal and honest cause. He was not Caesar's equal as a master of men, yet both must be accounted as towering figures in the history of men and their ideas. Finally Vergil—"wielder of the

stateliest measure ever moulded by the lips of man"—who, with Homer, ranks above all others who have made music out of the sounds of human speech. To know and understand such men is to appreciate what it means to be a man and to be aware of humanity. Those who have this awareness are really alive, for, as Aristotle said, the educated differ from the uneducated as much as the living from the dead.<sup>6</sup> The dead man does not know anything; he does not even know that he is dead. The educated man not only knows that he is alive, but also that he is a man, capable of a full and self-sufficient life unlike those who depend upon external circumstances for their contentment and pleasure.

But, as ancient philosophy was forced sadly to recognize, the "good life" is not to be attained by all. On a less elevated plane, then, we may say that the third function of Latin is to provide the individual with the experience of doing something which requires sustained mental effort over a considerable period of time. This discipline and the conscious mastery of a difficult but rich subject may, in turn, endow the individual with a little intellectual stability, and with some consciousness of his existence as a rational being, able to judge in the light of reason, and not subject to social romanticism or hysteria. The continuous effort required in this process may be hard for some, but for many it may be pleasurable. In fact, students will sometimes break down and admit, in strict confidence, of course, that they like Latin.

These ideal values, to be sure, are not immediate, and naturally cannot be attained in full. But even if attained only in part, they are worth while. Some may dislike the methods by which these values are to be attained, because they imply a conservative point of view and involve some discipline, i.e. regimentation. This criticism is as fair as it would be on our part to charge its authors with advocating no discipline, i.e. anarchy. From another quarter, some of these values may be denied by scientific educators in the absence of statistical proof from our side based upon controlled experiment. But here we are dealing with those processes of the mind and those aspects of life that are not phenomena of an electro-chemical mechanism, and which are above analysis by methods based upon the

<sup>6</sup> Diogenes Laertius v, 19.

intellectual experiences of frustrated rats and upon the conditioned reflexes of fishworms. It is part of man's experience—to be proved by no test, yet an article of faith—that the higher values escape analysis and cannot be translated in terms of graphs, charts, or statistics. The scientists, and others who say they took Latin—or “had” Latin—for two years and can't see that it did them a bit of good, remind us of the materialists of whom the Eleatic stranger spoke in Plato's *Sophist*: “Those who maintain that whatever they cannot squeeze between the hands is nothing at all.”<sup>7</sup>

Latin, then, is to be regarded as a study that is functional with reference to the individual. It provides the student with exercise and training in thought and language; it provides him with experience, both personal and vicarious; it exposes him to the stimulating influence of men who lived and wrote in the realm of high accomplishment; it thus constitutes the master-key to the humanities—the works which embody the collective experience of men as thinking social beings. With reference to society, its value may be said to be indirect, and yet perhaps one more readily to be attained than those of subjects which attempt a direct approach. It is, we may then claim, a study that contributes to society in a practical way through the individual; one that helps to produce free men and women—men and women who will be free from ignorance, and free from the pervasive influence of the state because they can discipline themselves. If society contains a sufficient number of such individuals, we need have no fear of the result, for the result, whatever its outward forms may be, will be the right kind of state. Such a state will be rightly called a democracy; that is, a society made up of free individuals. The classicist may indeed affirm that Latin, one of the oldest subjects in our curriculum, belongs to the education of true democracy. Its neglect will be the neglect of the higher freedom to which all thinking people aspire.

<sup>7</sup> *Sophist* 247 c 6.

## AUGUSTUS AND HIS ASSOCIATES

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Dictatorships, as a rule, are faced with two problems that cause other types of government relatively little concern. One is the problem of how to provide competent administration without endangering the unique position of the dictator; the other is the problem of how to ensure peaceful perpetuation of the régime.

In a firmly established monarchy the ruler can unhesitatingly employ the services of his ablest subjects in the enterprises of war and peace, not grudging them the popularity and esteem their achievements win for them; his own position is secure, and the personal prestige of his generals and ministers merely enhances the glory of his reign. Likewise, in a republic, those of its citizens who gain the greatest distinction for themselves in public service shed brightest lustre on their country's name. In dictatorships, on the other hand, the head of the government can hardly fail to look with suspicion and mistrust upon those who prove themselves most capable and who win the greatest popularity. His position is not buttressed by the sanctions of tradition and legitimacy, and to allow even the slightest eclipse of his own preëminence in popular favor may prove disastrous.

Again, in monarchies and republics alike the perpetuation of the government is definitely provided for; there is an accepted procedure that determines who is to succeed when a vacancy occurs at the head of the state. Dictatorship, on the other hand, is in its very nature a product of revolution; how to provide that the government shall pass into equally capable hands when the present dictator is removed from the scene, and how to assure the accomplishment of this without bloodshed, are questions which have often proved impossible of solution.

Augustus was no more exempt from the pressure of these problems than others have been who, in the course of the world's history, have risen to positions of unrestricted power. Though he was too shrewd ever to assume the title of Dictator which Julius Caesar had borne, and though his position was in course of time fitted out with an eminently respectable cloak of legality, his rule must certainly be regarded as a conspicuous instance of revolutionary dictatorship. That the régime which he instituted, unlike many other dictatorships, appears on the whole to have made for peace and prosperity in the world should not blind us to its real character.

How Augustus was affected by the second problem, that of the perpetuation of the régime, need not be discussed here. The anxieties to which he was subjected because of it and the expedients to which he resorted in order to mark out first one and then another as the person most suitable to succeed him, have been repeatedly set forth in accounts of his principate. It is enough to remark that his inability to introduce a recognized principle of succession proved the weakest point in the ingenious system of government that he established.

On the other hand, a brief consideration of how he may have been affected by the problem first mentioned, that of maintaining his exclusive position of preëminence, will perhaps throw light on some obscure incidents of his rule. During his long career he had many able associates, who performed notable services as military leaders and as civil administrators. But in only a few cases could their distinction have constituted even the slightest threat to the unique prestige of the head of the government. That there actually were some such cases, however, seems likely enough.

Such a case may have been that of Salvidienus Rufus, who was a friend of the youthful Octavius and who, when the latter acquired an army, became his ranking general. In 42 B.C. Rufus was acclaimed *imperator* as the result of some successes against Sextus Pompeius. Though the remainder of this campaign was something of a fiasco, he did not lose Octavian's confidence, for it was he who commanded the six legions that came to the young triumvir's rescue in the Perusine War, and who was chiefly responsible, it

would seem, for the victorious issue of that conflict. Had it not been for him, Octavian's career would probably have come to an ignoble end right then and there. Rufus was rewarded by being elected consul without having held previous office, an extraordinary honor which had hitherto been conferred only upon Pompey and upon Octavian himself. But then something very surprising happened. When it began to look as if a struggle between Octavian and Antony was imminent, Rufus made overtures to the latter, which were disclosed to Octavian when peace was patched up between the two a short time afterwards at Brundisium. Rufus' recall from his command, accusation before the Senate, and execution (or suicide) speedily followed—all before the end of the year 40 B.C.

What were the motives that underlay this amazing act of disloyalty to the friend he had served so faithfully? Had his new honors gone to his head, with the result that, as Velleius Paterculus (II, 76) supposed, he conceived limitless ambitions and felt that he could further these ambitions more successfully by allying himself with Antony? Or was it perhaps that Octavian had grown suspicious and jealous of him because of some lack of deference on his part, and that he, becoming aware of this suspicion and jealousy, felt that his only hope of security lay in going over to Octavian's enemies? There is a profound mystery here, which of course can never be solved, for lack of evidence. But it is at least not impossible that the real clue to its solution lies in the concern normally felt by a dictator over possible rivalry with himself. It was to be some years, of course, before Octavian gained control of the entire Roman world. But already, as triumvir, he was exercising dictatorial powers in much of the western part of it; and there can be no question about his determination to assert his complete ascendancy in the region under his sway and eventually to achieve sole mastery of the empire. The appointment of Antony, Lepidus, and Octavian as a sort of board of dictators (*triumviri rei publicae constituendae*) had created an anomalous situation, the transitoriness of which was only to be anticipated.

Another case that deserves consideration is that of Cornelius Gallus, who was for years a trusted friend and supporter of

Octavian. In 30 B.C., after having played an important part in the capture of Alexandria, he was made prefect of Egypt, a post in which he displayed great efficiency. He put down a rebellion in the Thebaid and annexed part of Ethiopia. But he seems to have magnified himself instead of his chief in the eyes of the native population. It is probable that the stories about his wild boasting, his insulting criticisms of his old friend, and his magnificent pretensions were considerably exaggerated. Apparently, however, he did have statues of himself set up far and wide and did have high-sounding inscriptions celebrating his exploits prominently displayed. It has been suggested<sup>1</sup> that one of his offenses was allowing a portrait bust of himself to be done in porphyry, a material that was traditionally reserved for royalty. At any rate, this was behavior that threatened, at least in Egypt itself, the prestige of the head of the government, and cognizance had to be taken of it. Accusations were brought against him, and he was recalled by Augustus (as his friend had recently begun to be called) and driven to suicide by the overzealous action of the Senate in decreeing his banishment and the confiscation of his estates. The punishment visited upon him seems to have been considerably more severe than Augustus had wished or contemplated.

There is less mystery here than in the case of Salvidienus Rufus. Gallus clearly was guilty of want of tact and of failure to show proper deference to the ruler of the empire; and this could not be allowed to pass unnoticed. Augustus, whose position was now sufficiently secure, was disposed to deal leniently with the offender. But things had now reached the point where indiscretion, in the eyes of a servile Senate, amounted to nothing less than treason.

Suetonius (*Aug.* 66) refers to Salvidienus Rufus and Cornelius Gallus as the two out of the entire number of the ruler's friends who fell from favor. Augustus was indeed fortunate in his friends—and most especially so because Agrippa and Maecenas, without whom the establishment of his rule would have been impossible, were the sort of men they were. These, his trusted associates and devoted helpers, different as their temperaments were, both willingly subordinated themselves to him.

<sup>1</sup> Cf. the statement of Richard Delbrueck quoted in *AJA* xxxvii (1933), 650.

Agrippa, to be sure, was unquestionably ambitious. He was one of the ablest and most versatile men that Rome ever produced, and he was not the kind of person to take second place, except where one whom he admired as much as he did Augustus was concerned. As Velleius Paterculus (II, 79) expressed it, he was *parendi, . . . sed uni, scientissimus, aliis sane imperandi cupidus*. Though he was rewarded for his invaluable services with honors that almost equalled those of Augustus himself, he was very careful to make it clear at all times that his position was definitely subordinate to that of his chief. He was clear-sighted enough to see that his ambition must never be allowed to carry him to a point where the uniqueness of the leader's position would be jeopardized. He realized that his own interests as well as those of Rome lay that way. Hence it was that he repeatedly refused proffered triumphs and made a practice of addressing military despatches to Augustus rather than to the Senate, thus making clear his belief that individual generals should not take the glory for their successes, but that the *princeps* should receive the credit for all the victories won by Rome. Even though he became nominally coregent of the empire in 18 B.C., he was careful to defer to his partner in everything and in ways that could not be mistaken to exalt him as one who occupied a unique position in the state. It is interesting to recall that his favorite motto was this well-known proverb: *Nam concordia parvae res crescunt, discordia maximae dilabuntur*.<sup>2</sup>

In spite of Agrippa's tact, however, a situation once occurred in which the happy relationship between the friends was temporarily beclouded. This was in 23 B.C., when August wished to groom his nephew Marcellus, who had now become his son-in-law as well, for the post of successor to himself. In order that the "build-up" of Marcellus might be successfully carried out, it was desirable that Agrippa should be removed from the scene. There was important administrative work to be done in the East, and he was sent out there with a secondary proconsular *imperium* over the provinces in that section of the empire. With how good a grace Agrippa went we shall never know. Gossip at Rome naturally made the most of the situation, and we hear a good deal in ancient writers about the

<sup>2</sup> Seneca, *Epist.* XCIV, 46.

jealousy that existed between the able, experienced veteran and the stripling who was now so suddenly exalted. Pliny the Elder went so far as to refer to the incident as *pudenda Agrippae relegatio*.<sup>3</sup> But it is likely enough that, whatever Agrippa's inmost feelings may have been, he kept them to himself. He was at all times prepared to maintain harmony, even at the cost of personal sacrifice.

Later in that same year Marcellus died, and whatever tension there had been was no doubt gradually relaxed, though Agrippa stayed in the Aegean until Augustus summoned him home in 21 B.C. to administer affairs in Italy during his own absence. Augustus needed Agrippa and relied upon him. But how was he to bestow upon him the power and authority he wanted him to have without impairing his own unique ascendancy? Even though Agrippa's willingness to subordinate himself was evident, no completely satisfactory answer to this question had yet presented itself. This fact, combined with the necessity of finding a solution to the problem of succession created by the death of Marcellus, led to Agrippa's marriage to the recently widowed Julia. Maecenas is reported to have said to Augustus with reference to this marriage: "You have made Agrippa so powerful that he must either become your son-in-law or be put to death."<sup>4</sup>

In turning from Agrippa to Maecenas we meet with a very different type of person. His delicate health and the bizarre atmosphere of effeminate luxury with which he surrounded himself ruled out any possibility of his assuming the rôle of a popular hero. Yet he was a man of exceptional ability along certain lines, and Augustus set great value on his friendship. Especially noteworthy was his diplomatic skill. It is probable that the remarkably clever system of government put into effect in 27 B.C. (with modifications in 23 B.C.) was largely the product of his astute brain. He proved invaluable to Augustus as a sort of Minister of Propaganda. He was keenly sensitive to public opinion, and Augustus constantly relied on his shrewd diagnosis of popular feeling. But he knew how to create public opinion as well as to heed it; and one of his most important services, of course, was the enlistment of the foremost men of letters, whose sympathies were strongly republican to begin

<sup>3</sup> *N. H.* vii, 46.

<sup>4</sup> *Dio* liv, 6.

with, in support of the aims of his leader. He possessed skill in administration, too. This is shown by the fact that he was more than once entrusted with the management of affairs in Rome and Italy during Octavian's absence, as well as by the highly efficient way in which he crushed the conspiracy of the younger Lepidus.

But Maecenas presented no problem of rivalry to the head of the state. As everyone knows, he never accepted public office or any sort of preferment; and while it would appear from the stories of his extravagant eccentricities that he was not averse to a certain sort of publicity, he never courted popular favor.

Yet, though there was no reason for political jealousy on the part of Augustus, an estrangement between the two men did occur in 22 B.C. It is evident that there was no certainty at the time as to what caused it. But it is interesting to note that Terentia, the wife of Maecenas, is mentioned in connection with both of the explanations preserved by our sources. One of these is that Augustus suspected Maecenas of having divulged information to her about the detection of the conspiracy in which her brother Murena was involved. On the other hand, there were gossips who attributed the estrangement to an intrigue between Augustus and Terentia. But whatever the cause of the rift, it presumably had nothing to do with the prestige of the *princeps*; the temperament of Maecenas forbids such an assumption. Augustus, indeed, in spite of the coolness between them, continued to treat Maecenas with consideration, seeking his advice from time to time and mourning for him after his death as a counselor who never betrayed his confidence or spoke idle words.

Augustus, then, doomed as he was to disappointment after disappointment in the matter of the succession, was extraordinarily fortunate in having working for him, during the period when his power was being consolidated, the men he did have. They were men of unusual ability, including brilliant military leaders, expert administrators, and sagacious counselors—men who provided the necessary personnel for a highly efficient government, but who, as we have seen, with one or two exceptions carefully avoided putting themselves forward in any way that would interfere with the undisputed preëminence of their chief.

## Notes

[All contributions in the form of notes for this department should be sent direct to Roy C. Flickinger, State University of Iowa, Iowa City, Ia.]

### BLINDING RADIANCE AND THE GREEK DANCE

In a most interesting note, "The Blinding Radiance of the Divine Visage," in *CLASSICAL JOURNAL* XXXVI (1941), 485-488, Dr. Eugene S. McCartney collects and discusses instances in ancient, medieval, and modern literature of the blinding effect upon human beings of the gaze of divinities, royal personages, or individuals of divine beauty. He mentions (p. 488) the use in Cretan art of a gesture similar to the modern military salute. His source (Otto Kern, *Die Religion der Griechen*: Berlin, Weidmann [1926], I, 25) interprets it, correctly, I believe, as an example of a ritualistic shielding of the eyes from the radiance of a deity. I should like to go a step further and to suggest that the gesture did not end with the Cretans but passed on to the Greeks; that they used it, with ritualistic significance, in the drama and the dance; and that in one form of the drama it fused with a similar gesture and so lost its original meaning.

The Cretans seem to have had an elaborate code of gestures, all of great religious or secular importance, which they were able to use almost as a symbolic language. The Greeks often spoke of the skill of the Cretans in devising dance-gestures and dances and in fact even looked upon them as inventors of the whole art of the dance (Athenaeus v, 181B). From them the Greeks borrowed many dances, figures, and gestures. Among the dances which seem to have been taken by the Greeks directly from the Cretans was the *sikinnis*.<sup>1</sup> As time went on, the Greeks used this dance in their satyr plays, and it became the characteristic dance of that type of

<sup>1</sup> Cf. POLLUX IV, 14; Athenaeus I, 20 and XIV, 28; Suidas, s.v. *sikinnis*; and schol., Pind., Pyth. II, 127.

performance. Interestingly enough, among the *schemata*, or figures, specifically associated with the dance of the satyr play by ancient writers is one usually called *skopos* (sometimes *skops*, *skopeuma*, or *cheir hyposkopos*), in which the dancer shields his eyes with his hand.<sup>2</sup>

The origin and development of the *skopos* figure is not a simple matter. There is evidence that one source of the schema, as it was used in the dance of the satyr play, was the Arcadian shepherd dance to Pan Aposkopos.<sup>3</sup> In this the dancer mimetically shielded his eyes from the sun as he looked for his sheep (cf. Silius Italicus XIII, 341 f.). Basically, of course, this is the same gesture as shielding the eyes from divine radiance. As the cult of Pan spread through Greece and combined to some extent with that of Dionysus, the *skopos* figure appeared in ritual dances to the latter deity, and representations of dancing satyrs using the gesture began to be abundant in Greek art. Later the figure was influenced by certain ancient mimetic owl-dances. It is entirely possible, however, that in the original Cretan dance, before its association with the Greek satyr play, some form of the Cretan gesture of shielding the eyes may have been used;<sup>4</sup> this fact may even have emphasized the similarity between the Dionysiac dances and the Cretan *sikinnis*, and have furthered the adoption of the latter for the satyr play. Once adopted, the *sikinnis* came to be thought of as essentially Dionysiac; and quite logically at that point the Cretan significance of the gesture would have yielded to the Pan-Dionysus significance of "peering."

Even apart from the *sikinnis*, however, I believe that the Greeks knew and used the Cretan gesture of deference as such down through most of their history. The gesture, or something very like it, is seen in dancing figures on vases as early as the seventh century.<sup>5</sup> Among non-dancing figures which show a variant of the ges-

<sup>2</sup> Cf. Athenaeus xiv, 629 f.; Pliny, *Nat. Hist.* xxxv, 138; Hesychius, s.v. "hyposkopon chera"; and Photius, *Lexicon*, p. 527, 7.

<sup>3</sup> Cf. Lillian B. Lawler, "The Dance of the Owl," *Trans. Am. Phil. Assoc.* LXX (1939), 496-498.

<sup>4</sup> Cf. Lawler, *op. cit.*, p. 498, n. 73. It is interesting to note that the *sikinnis* is sometimes called a ritual dance—*hieratike*.

<sup>5</sup> Cf., e.g., Maurice Emmanuel, *Essai sur l'Orchestre Grecque Antique*: Paris, Hachette (1895), 256, fig. 524.

ture are an eighth-century bronze statuette (36, 11, 8) and a fifth-century terra-cotta figurine (unnumbered; in room J 3) in the Metropolitan Museum in New York.

From the nature of the gesture, it could have been used in religious rituals and, later, in tragedy. Dr. McCartney's note contains references which would indicate its appropriateness in connection with the deities Apollo, Athena, and Zeus; it would apply equally well to most other divinities. In tragedy it could be used with great effectiveness in every play in which a *deus ex machina* appears, or in which a character of particular radiance is introduced (e.g., in Aeschylus, *Persians* 150-152, where the radiance of the queen is likened to that of the gods). In this connection it seems significant that Athenaeus (xiv, 630A) lists the *skopos* with five other schemata which Pollux in a similar passage (iv, 105) specifically says belong to the dance of tragedy. This is not to be regarded as a contradiction of what has been said above concerning the *skopos* in the dance of the satyr play; for the same schema sometimes appears in both the satyr play and tragedy.

I believe, then, that we are justified in recognizing in the *skopos* of the Greek dance the gesture regularly accompanying the phenomenon so well discussed by Dr. McCartney.<sup>6</sup>

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\* Dr. McCartney has read this note, and made valuable suggestions.

#### TWO PARAPHRASES BY A. E. HOUSMAN

Familiar to readers of Greek lyric poetry is the following couplet usually ascribed to Sappho:

Δέδυκε μὲν ἁ σελάννα καὶ πηλιάδες μέσαι δὲ  
νύκτες, παρὰ δ' ἔρχεται ὥρα· ἔγω δὲ μόνα κατέδω.<sup>1</sup>

On page ix of his Preface to A. E. Housman's *More Poems*,<sup>2</sup> Laurence Housman thus concludes his explanation that many of the poems included in the book are "workshop material," and that some obviously of this type have not been included:

<sup>1</sup> E. Diehl, *Anthologia Lyrica*: Leipzig, Teubner (1922), No. 94.

<sup>2</sup> New York, Alfred A. Knopf (1936), authorized publisher in the United States, who has given his permission for the use of these quotations.

... I am fortunately able, however, to give one example of alternative readings—a poem (No. X) of which there existed two complete variants, with no indication as to which of the two the author preferred; and though I have a slight preference myself, I am not so confident of my judgment being right as to deny to others the interest and pleasure of making their own choice.

The poems referred to, Nos. X and XI, found on pages 20 and 21 respectively, are:

## X

The weeping Pleiads wester  
And the moon is under seas;  
From bourn to bourn of midnight  
Far sighs the rainy breeze:

It sighs from a lost country  
To a land I have not known;  
The weeping Pleiads wester,  
And I lie down alone.

## XI

The rainy Pleiads wester,  
Orion plunges prone,  
And midnight strikes and hastens,  
And I lie down alone.

The rainy Pleiads wester  
And seek beyond the sea  
The head that I shall dream of  
That will not dream of me.

These seem to be expanded paraphrases of the Greek poem quoted above, for if the first stanza of XI is considered alone, its second verse being replaced by the corresponding verse of X, the result reads like an embellished translation.

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## Book Reviews

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[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Washington University, St. Louis, Mo. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editor-in-chief reserves the right of appointing reviewers.]

BELLINGER, A. R., and OTHERS, *Yale Classical Studies*, Vol. VI: New Haven, Yale University Press (1939). Pp. 167. \$2.00.

This volume contains six essays. A. R. Bellinger contributes two on Euripides' technique, "Achilles' Son and Achilles" and "The Bacchae and Hippolytus." Two deal with Tacitus' manuscripts, "Tacitus, *Histories* iv, 46-53," by Walter Allen, Jr., and "Manuscripts of *Tacitus* xi-xxi," by C. W. Mendell. Mr. Henry T. Rowell contributes a study of "The *Honesta Missio* from the *Numeri* of the Roman Imperial Army," and Mr. Joseph P. Maguire discusses the "Sources of Pseudo-Aristotle, *de Mundo*."

In his essay on "Achilles' Son and Achilles," Bellinger's thesis is that the character of Achilles in the *Iphigenia at Aulis* was suggested to Euripides by the character of Neoptolemus in Sophocles' *Philoctetes*. Bellinger makes a very plausible case, and he has set forth his arguments in a most readable form. No one will question that the two characters are treated in similar fashion and that they have many points of resemblance. It is not so clear that Euripides was influenced by Sophocles' play, for the accident that has deprived us of so many Greek dramas deprives us also of the knowledge of how these characters were developed elsewhere. The best we can do is to follow Bellinger in his probable supposition that Euripides took his characterization from Sophocles unless he secured it elsewhere or conceived it himself. The idea that the characters of Tragedy are almost as much stock characters as those of the New Comedy (p. 13) seems to me forced.

In his second essay, on *The Bacchae and Hippolytus*, Bellinger compares the shift in sympathy which the audience feels for Pentheus to a similar change in feeling experienced toward Hippolytus. Bellinger has here detected what seems to me a very interesting parallel. I sympathize heartily with his idea that a play must be read as a play, and that to search for hidden meanings often destroys the appreciation of a drama and foists upon the author ideas of which he had no conception whatever. Still, it is difficult to read *The Bacchae* and feel that Euripides was not trying to solve some problem. "His active and unquiet mind" (p. 27) seems to me frequently not at all interested in the play he is writing, but in larger problems which the play suggests. He finds his medium inadequate for the expression of his ideas. He was a thinker, not a dramatist. From this point of view, the analysis of the *Bacchae* leaves something to be desired.

Allen's discussion of the inversion of passages in Tacitus' *Histories* (iv, 46-53) is a good example of lucid exposition. The transposition is simple enough, and its correction was made long ago. The history of how this inversion was made and corrected enables Allen to trace the descent of one of the two Yale manuscripts.

Mendell has also been working on the manuscripts of Tacitus, especially two that are now in the library of his college at Yale. Incidentally, he gives a useful list of the manuscripts of *Tacitus* xi-xxi and tells where they may be found. He thinks—and it seems to me that he has proof—that the twenty-nine manuscripts do not all come, as is usually supposed, from the Medicean archetype. He proposes a new classification of these manuscripts. In an interesting addendum (p. 67 ff.) he describes three manuscripts used in his paper which have not been used by any recent editors.

Rowell's discussion of "The *Honesta Missio*" is an exceedingly careful and painstaking piece of work. He has examined the conflicting views of Nesselhauf and Stein. He corrects (p. 75) an erroneous statement of Mommsen. He concludes that the soldiers discharged from *numeri* composed of *gentiles* were granted Roman citizenship (p. 85).

The second part of his discussion deals with the *dediticii*. Almost

all the evidence for the treatment of this class of soldiers is contained in an inscription on the front of an altar from Walldürn. The interpretation of this inscription depends largely on a character at the end of the sixth line. This character is commonly supposed to have been an *et* in ligature. Rowell points out that it is probably not that, for it looks more like a reversed ligature, which should be interpreted not *et* but *te*. On the basis of this, he reinterprets the inscription, and by quotations from *Dio* (p. 99) he settles the fate of all the surrendered troops in the Roman Empire. The argument is close and convincing, but I have a very strong feeling that the evidence is inconclusive. For not only is the status of the *dediticii* in Germany settled by this doubtful letter, but Rowell remarks (p. 107) that the same procedure was probably followed all over the Roman Empire. Too much hangs on the work of a provincial stonecutter.

The last essay in this volume is on the "Sources of Pseudo-Aristotle, *De Mundo*." Maguire carefully analyzes the seven chapters of this work. He shows that there is no single author to whom they can all be referred, that they do not belong even to the same branch of philosophy. The fifth and sixth chapters (p. 165) are non-Stoic; chapter four is Stoic, certainly; chapter seven was originally Stoic; chapter two and a part of three are eclectic-academic in origin; while chapter one may be related either to Seneca's *Quaestiones Naturales* or the neo-Pythagoreans.

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HAVELOCK, E. A., *The Lyric Genius of Catullus*: Oxford, Basil Blackwell (1939). Pp. xii+198. 8s. 6d.

This *lepidus novus libellus* is the author's successful endeavor to answer his own question "How shall one communicate to the English mind the essence of a Latin poet long since dead?" To accomplish this end he has divided his book into two parts: In Part I (pp. 4-69) we have the text of twenty-six selections from Catullus and on the opposite page to each a poetical version of the author's own. Part II presents an "Analysis of the Catullan Temper," subdivided as follows: "The Canons of Catullan Criticism";

*Pessimus Poeta; Homo Urbanus; Homo Venustus* (his elegance, gusto, irony, affection, language of love); and "*Doctus Catullus*." To this he adds an essay on the "Impermanence of Poetry," another on "Lyric and Liberty" (the *Poetae Novi* and their significance), and a critical comparison of Catullus and Horace.

The versions of Part I do not profess to be translations; for the author insists (p. 146) that "poetry can never be communicated through translation. At the best all we can do is to reconstruct a reminiscence of it." So he calls his versions "imitations" and has felt free to produce in the same way "the same emotional effect," as he feels it; to that end he contributes also, in modern idiom, corresponding feelings of his own. In that spirit he offers, for example, the first two lines of Catullus I (p. 5):

Now has the printing-press  
Crowned my ambition  
By issuing this first  
Dainty edition!

In the same spirit he metamorphoses the "grubby little sparrow" of the *passer* poems into a canary!

Havelock rarely descends to parody, after the manner of Eugene Field or Franklin P. Adams, as in Catullus XLIII:

O Lips and Nose and Hands and Feet,  
Not very small or very neat:  
O Eyes all languishing, that seen  
More close, grow evidently green:  
O Mouth extended far and wide,  
Home of the Tongue that wags inside—  
To charm continue, if you can,  
That bankrupt bum you call a man.  
Out in the provinces, I hear,  
They match you with my own dear fair.  
Match you! Good Lord! Are men all mad  
To show taste so completely bad?

On the other hand, in cases where Catullus' verse is not much more than metrical prose, Havelock can be almost literal in his rendering, as, for example, in Catullus LXXXV (p. 59):

I loathe her, and I love her. 'Can I show  
 How both should be?'  
 I loathe and love, and nothing else I know  
 But agony.

His versions of VII and XIX fall far below that of LI, which is one of the most satisfactory renderings that I know of that difficult poem.

In the "Canons of Catullan Criticism" the author discards the commonly made distinction between two Catulluses, "a lyrist given to the composition of spontaneous and artless verse, and a poet who deliberately sets out to acquire those elaborate arts of poetic construction which were suggested by the example of Alexandria, and which the Augustan poets brought to perfection." We are told that Catullus is "scholar, wit and sophisticate from first to last" (p. 76); and even in his longer poems he is pre-eminently and consistently the lyrist—subjective, personal, intense, passionate.

The author's treatment of the "Lyric Genius of Catullus" is readily suggested in the topical outline given above. We all wonder, too, that the most genuinely lyrical genius of Rome was so much neglected by the Romans. The simple reason is that his verses were in reality *nugae* (I) and *ineptiae* (XIV B), composed—except for his most ambitious efforts—in meters so close to ordinary conversation that they could be and were in many cases improvisations like those Catullus describes in number L. "In consecrating his technique to the service of purely spontaneous feeling unmixed with reflexion . . . he crossed the accepted categories of Roman poetry without being able to create a new and completely valid one for himself. He needed successors to establish what he had wrought, and none appeared" (p. 93). No later Latin poet has anything of Catullus' cultivated use of conversational idiom (p. 102).

In the chapter on *Doctus Catullus* the author brings out the poet's skill in weaving historical, mythological, and geographical lore into his simple verse in such a way that we feel no sense of pedantry; his love for Lesbia, for his brother, and for his friends is not thereby made bookish or his poetry sentimental. And though expressed in meters and rhythms borrowed from the Greeks, Catul-

lus' *docta Musa* has all the spontaneity of the Lesbian Muse herself. In a comparison with the Augustan poet we are told that Horace's lyrics are a work of the intellect; Catullus' are born from the heart. But it is the works of the intellect that live longest.

The book is attractively printed and practically free from typographical errors; the only one the reviewer has detected is an omitted period on page 178. The author himself is probably responsible for some very faulty punctuation (for example in the rendering of Catullus XLIII quoted above) and for such slips as "Lake Sirmio" (p. 80), "Ariadne gazing from the Cretan shore" (p. 77), "Galesus" (p. 181), "idiom and metre is" (p. 152), and "liable to lapse" (p. 132).

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SCOTT, HARRY FLETCHER, HORN, ANNABEL GUMMERE, JOHN FLAGG, *Latin Book Three*: Chicago, Scott, Foresman and Company (1939). Pp. 507.

*Latin Book Three*, in the "Language, Literature and Life" series, is divided into four sections: two of prose, one of poetry, one of varied selections. Part I deals with the conspiracy of Catiline and contains the first and third orations of Cicero against Catiline. The historical setting for the two orations is given in Latin selections from Sallust's *War with Catiline*. This section is divided into six units, each with a well-defined theme and a pertinent essay in English. Part II deals with Cicero in public and private life. It contains four units: the first on colonial life, with a Latin selection from Cicero's *Second Verrine*; the second on Rome's debt to Greece, with the oration for the poet *Archias*; the third on the problems of a colonizing power, with the oration for the *Manilian Law*; the fourth deals with Cicero's other writings and contains letters of Cicero in Latin and selections from the *De Officiis* in English. In each of these units there is also an English essay. In Part III there are twelve of the more familiar stories from Ovid, with five essays in English which tell something of Ovid and his influence on literature, something of ancient Crete, and of the use of myths in art.

Part IV, arranged for sight reading, consists of several selections in Latin from different authors which give interesting glimpses of Roman life.

This book is an excellent revision of *A Third Latin Book* by Sanford, Scott, Beeson (1931). Much of the best material of the earlier book has been retained, some excellent material added, and the physical appearance entirely changed by the addition of many illustrations, the use of the eye-span reading line, and large type. The omission of the selections from Caesar and introduction of portions of Sallust's *War with Catiline* as a background for Cicero's orations has greatly improved the content of the book. Although the number of letters of Cicero remains about the same, this book includes only a few of the letters found in the earlier book. There are twelve selections from Ovid instead of fifteen. The selections from the Humanists have been omitted and in their place we find a short section in English on Cicero's philosophy and a group of Latin selections from seven authors, including Nepos, Pliny the Younger, and Seneca.

The exercises in prose composition have been omitted entirely, but a separate pamphlet on prose has been prepared and may be obtained with the book. This pamphlet consists of three parts. Part I contains exercises designed for use after certain Latin selections and is closely connected with the Latin text, Part II is a general review of the grammatical material required in high school, and Part III contains connected passages in English to be rendered into Latin.

The authors state in the Preface that it is their aim to emphasize "the social values of Latin," to provide "not only a fuller acquaintance with a great language and literature, but also an increased understanding of a civilization to which we owe important elements in our culture." This aim has been attained through the content of the Latin selections and the clear, well-written English essays on Roman life and its relation to modern conditions. These essays not only are excellent in subject matter, but they are free from the stilted style which has too frequently characterized such efforts to challenge the interest of the high-school student. The illustrations, which are numerous and closely connected with the content

of the Latin and English reading material, may also be of great value in attaining this objective.

At regular intervals vocabulary reviews are given. These lists vary in length from twenty-four to sixty words. The words are taken from the third-year list of the College Entrance examination Board, supplemented by words required in various states. I think a teacher would find these review lists more usable if short vocabulary drills were scattered throughout the reading lessons. Provision is made for Latin word study and for the study of English derivatives based on the text. The Latin word study is very well done, but the derivative study offers little that is different or challenging to a pupil who has had two years of similar study. New grammatical concepts are treated as they appear in the text.

This book contains excellent material, well organized, well illustrated, arranged in teachable units whose themes lie within the comprehension and interest of students of high-school age. It should fill a long-felt need of Latin teachers who have striven against the difficulty of connecting the material of the third-year Latin course with the life of the modern youth.

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## Hints for Teachers

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[Edited by Grace L. Beede, University of South Dakota, Vermillion, S. D. The aims of this department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest to the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and material are requested. Anything intended for publication should be typed on stationery of regular size. All correspondence should be addressed to the editor of this department.]

### Spoken Latin<sup>1</sup>

The "Direct Method" of teaching Latin was rejected by the *Report of the Classical Investigation* in 1924, but the same report (p. 194) advocated the use of oral Latin to some extent, particularly in question and answer forms.

Arguments for the use of spoken Latin are easily summarized. It makes the study of Latin more interesting and uses Latin in doing so. It reminds the student that Latin was, and can be, spoken. It helps to develop an active vocabulary. It has tangible publicity values. The student who can let off a few Latin phrases will amaze and confound his friends, while the teacher who has acquired some fluency will be regarded with awe and wonder. Finally, attention to the idiomatic aspects of Latin will help in understanding the authors read in beginning work. Such words or phrases as *quo usque tandem*, *immo vero*, *quin etiam*, *quidem*, *nam*, are best understood when studied in the conversational idiom of which they are a part.

As the *Classical Investigation* suggested, the best approach to speaking Latin may be made through question and answer forms and simple commands. A little conscious effort will result in a reasonable variety of expression. Here are a few suggestions:

<sup>1</sup> See also Mildred Franklin's "Latin Up to Date" in the *CLASSICAL JOURNAL* XXXVI (1941), 564f.; and articles on the making and use of comprehension questions in Latin by Jonah W. D. Skiles, XXXVI, 179-83, 370-72.

Come on!	Agedum!
	Age nuciam!
What next? Then what?	Quid tum?
What do <i>you</i> say?	Quid tu (dicis)?
Got it? Understand?	Tenesne?
Is that <i>so</i> ?	Ain vero?
Go on, continue.	Perge, sic pergito.

Note that *dum* with an imperative can soften the command or make it more urgent, depending on the tone of voice. Cf. French *donc*, German *doch*.

GOOD ANSWER:	Probe respondes
	Probissime dicis
	Bene dictum
(Combine verb and adverb to suit)	Recte recitas
	Lepide translatum
	Laute redditum
	Urbane reddis
That's it exactly!	Istuc ipsum!
You hit the nail on the head!	Rem acu tetigisti!

BAD ANSWER:	Male
	Vitiose
(Use verb and adverb to suit as above.)	Inaccurate
	Incuriose
	Stulte
You made a slip or two.	Paulo lapsus es.
That's not Latin (English).	Non est consuetudo sermonis Latini
	(Anglici).
	Alienum est a consuetudine.

IMPERATIVES:	
Responde	Lente
Recita	Sensim
Loquere (Combine to suit)	Curiose
Enuntia	Clara voce
Scribe	Accurate

#### VARIA VULGARIA:

(Students are sure to ask for them!)

Go climb a tree!	Abi in malam rem!
	Abi in cellam vervecum!
	(Booby-hatch)
Tosh, baloney!	Nugae
	Fabulae
	Verba
You can't kid me.	Mihi verba dare non potes.

I don't give a . . .	Flocci non facio.
A dope, a dumbell	Vervex, vervecis, m.
	Caudex, caudicis
	Stultus, adj.
O.K.	Licet
	Esto

Note the colloquial use of *negotium* as in Caesar, *B.G.* I, 34, 4. Ariovistus must have said, "Mirum autem mihi videtur quid in mea Gallia . . . aut Caesari aut omnino populo Romano negoti sit." "What business has Caesar or, for that matter, the Roman people in Gaul?"

Too much trouble	Nimium negoti est.
I'll see you later	
(ominous)	Tibi erit negotium mecum.
What business have you here?	Quid tibi hic est negoti?

Note also Caesar, *B.G.* I, 44, 8: "Quid tibi vis cur in meas possessiones venias?" "What do you mean by coming onto *my* property?"

What does this mean?	Quid sibi vult?
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## I

## COLLOQUIUM

Personae: Carolus, Ernestus, Iulia, Florentia.

- C. Quid properas, Erneste?  
 E. Est mihi negotium domi.  
 C. Nonne ludere nobiscum vis?  
 E. Quid istuc "nobis?" Nam solus es.  
 5 C. Iulia iam aderit.  
 E. Non flocci facio.  
 C. Mihi verba dare non potes. Iulia est puella tua.  
 E. Visne pulsari? Consiste modo. . . .  
 C. Ernestus amare coepit!  
 10 E. Quin tace!  
 C. Iulia est amica Ernesti! Iulia est deliciis Ernesto!  
 E. Eccam Iuliam ipsam! Perii!  
 I. Quid agis, Erneste?  
 E. Pessime.  
 15 I. Visne ludere nobiscum?  
 E. Immo cupio, at me ad fabulam pictiloquentem adducturus est pater.  
 C. Nonne iucundius esset cum puella tua ludere?  
 I. Eho, Erneste! Quid istuc est de puella? Quis est?  
 E. Non habeo quod dicam. (Sc. maxima cum dignitate!)

- 20 C. Si dices, birotam tibi commodabo. . . . Et iam advenit Florentia.  
I. Concede huc, Florentia. Est tibi aliquid novi.  
C. Et iucundissimum quidem.  
E. Res maxima tibi mecum erit!  
F. Quid est?
- 25 I. Ernestus amat.  
C. Perдите quoque.  
E. Sunt hic qui nimium garriant. Domum abeo.  
I. Iste subirascitur, credo.  
C. Fabulam spectaturus est cum patre.
- 30 F. Quin nos imus ad fabulam?  
C. Argentum deest.  
I. Quanti constat tessera apud Orpheum?  
F. Quadrante, credo.  
C. Denarius modo mihi est in crumena.
- 35 F. Quaenam fabula est hodie?  
C. Nil interest quae sit fabula si pecunia nobis deest.  
I. Erit ludicrum iucundius per radiophonium ad septimam.  
F. Nonne possumus apud te audire?  
I. Possumus vero.
- 40 C. Quid? Frater maior domi erit? Mihi inimicus est.  
I. Domi non erit. Nam amat quoque.  
F. Quid de ludicro? Utrum musicum est an satura?  
I. Satura sane est, nam magister ludicri est nugator ille cui nomen est Jack Benny.  
C. Quin imus! Iste vero plenus facetiarum est!

## DIALOGUE

Speakers: Charles, Ernest, Julia, Florence.

- C. What's the hurry, Ernest?  
E. I've something to do at home.  
C. Don't you want to play with us?  
E. What do you mean, 'us'? You're all by yourself.
- 5 C. Julia'll be here in a second.  
E. I should worry!  
C. You can't kid me! Julia's your girl.  
E. How would you like a poke? Stand still a minute. . . .  
C. Ernest's falling in love!
- 10 E. Shut up!  
C. Julia's Ernest's girl-friend! Julia's Ernest's sweetie-pie!  
E. There's Julia! Gosh!  
J. How'ya doin', Ernest?  
E. Terrible.

- 15 J. Do you want to play with us?  
 E. Sure, I'd like to a lot, but Father's going to take me to a picture show.  
 C. Wouldn't it be more fun to play with the girl-friend?  
 J. Hey, Ernest, what's that about a girl? Who is she?  
 E. I have nothing to say.
- 20 C. If you'll tell, I'll lend you my bicycle. . . . And now here comes Florence.  
 J. Come over here, Florence. Here's some news for you.  
 C. And very interesting, too.  
 E. You're going to have a lot of trouble with me.  
 F. What is it?
- 25 J. Ernest's in love.  
 C. And how! (Perdite: desperately)  
 E. Some people talk too much. I'm going home.  
 J. He's kind of sore, I guess.  
 C. He's going to a picture show with his father.
- 30 F. Let's us go to a picture show.  
 C. No money.  
 J. How much does a ticket cost at the Orpheum?  
 F. A quarter, I think.  
 C. I only have a dime in my pocket.
- 35 F. What's the picture today?  
 C. It doesn't make any difference what the picture is if we haven't any money.  
 J. There'll be an interesting program on the radio at seven.  
 F. Can't we listen at your place?  
 J. Sure we can.
- 40 C. Say, will your big brother be at home? He doesn't like me.  
 J. He won't be at home. He's in love, too.  
 F. What about the program? Will it be music or variety?  
 J. It's a variety program, of course. The master of ceremonies is the famous comedian, Jack Benny.  
 C. Let's go! He's certainly full of gags.

## II

## HAMLET

Act 1, Scene 1, Elsinore. A platform before the castle.  
 (FRANCISCO at his post. Enter to him BERNARDO.)

## LATIN VERSION

BER. Quisnam istic est?

FRAN. Quin mihi responde; consiste, rem explices.

BER. Vivat rex!

FRAN. Esne Bernardus?

BER. Ipse sum.

FRAN. Accuratissime mehercle ad horam propriam ades.

BER. Iam duodecima sonuit; i nunciam cubitum, Francisce.

FRAN. Quod mihi succedis, gratias plurimas tibi. Nam frigus acutus est.

Mihi est quoque dolor animi.

BER. Vigiliam tranquille egisti?

FRAN. Ne mus quidem crepitavit.

BER. Vale sane. At Horatium et Marcellum, socios vigiliarum mihi, iube festinare, si obviam eas.

FRAN. Videor eosdem audire. Ehodum! Consistite! Qui istic estis?

HOR. Amicissimi sane huius regni.

MAR. Atque clientes regis sumus.

FRAN. Nox fausta vobis sit.

MAR. O, vale, miles honestissime. Quisnam tibi successit?

FRAN. Bernardus iam locum meum tenet. Nox fausta tibi. (*Exit*).

MAR. Agedum, Bernarde!

BER. Quid? Dic sodes, istic est Horatius?

HOR. Particula modo ipsius.

BER. Salve, Horati; salve, optime Marcelle.

HOR. Quid? Hac nocte num illud de novo conspectum est?

BER. Ego quidem nihil vidi.

#### ENGLISH VERSION

BER. Who's there?

FRAN. Nay, answer me; stand and unfold yourself.

BER. Long live the king!

FRAN. Bernardo?

BER. He.

FRAN. You come most carefully upon your hour.

BER. 'Tis now struck twelve; get thee to bed, Francisco.

FRAN. For this relief, much thanks; 'tis bitter cold, and I am sick at heart.

BER. Have you had a quiet guard?

FRAN. Not a mouse stirring.

BER. Well, good night.

If you do meet Horatio and Marcellus,

The rivals of my watch, bid them make haste.

FRAN. I think I hear them. Stand ho! Who is there?

(*Enter HORATIO and MARCELLUS.*)

HOR. Friends to this ground.

MAR. And liegemen to the Dane.

FRAN. Give you good night.

MAR. O, farewell, honest soldier. Who hath relieved you?

FRAN. Bernardo has my place. Give you good night. (*Exit*).

MAR. Holla! Bernardo!

BER. Say, what, is Horatio there?

HOR. A piece of him.

BER. Welcome, Horatio; welcome, good Marcellus.

HOR. What, has this thing appeared again tonight?

BER. I have seen nothing.

NORMAN J. DEWITT

WASHINGTON UNIVERSITY  
ST. LOUIS, MISSOURI

#### Your Latin Room

With the aid of the Art Department much can be done for the decoration of a Latin classroom. The possibilities for achieving an attractive and distinctive effect are, of course, infinite. Miss Marguerite Pohle's account of what was done for the Latin room at the Bosse High School, Evansville, Indiana, demonstrates what can be done through imagination and coöperation. She writes:

Several of our Latin students, who were also art pupils, drew part of the frieze of the Parthenon for one side of the wall above the black-board and the bulletin board. The procession of maidens, of the cattle being led to sacrifice, of men on galloping horses, moves majestically along one side of the room.

Pompeii is the inspiration for further decoration. A small section of the frieze of Cupids engaged in various human tasks, drawn by another art pupil, stands out boldly. The Cupids are drawn on a black background. Below the picture is a wide strip and, above, a narrow strip of the vivid red of the Pompeian walls. Drawings of rooms of Pompeian houses supply color and atmosphere. Also hung on the walls are copies of pictures found in Pompeian houses. These add special interest to our work in mythology.

Roman subjects, done in pastel colors on a black background, are very cheerful, especially on dark winter days. The drawing is done on stiff cardboard (size 11" by 4½") so that the pictures can stand on ledges over the doors or black-boards. These pictures include a lictor, handsome with flowing robe delicately shaded in green water colors upon the black background; a Roman soldier arrayed for battle; a Roman senator, with his tunic bordered in purple (crimson); and Caesar, copied from the statue in the Palazzo dei Conservatori at Rome.

A large drawing of a Vestal Virgin gives an idea of the dignity of the Vestals.

#### *Canemus, Group II*

This second music collection by Julia B. Wood is something to be really thankful for, as all know who have been using and enjoy-

ing the first group, which appeared last year. Equally attractive and even richer in content, *Canemus, Group II* will prove a boon to all who are interested in Latin songs for class or club use, for programs or pleasurable group singing. It includes Händel's "Largo" with Latin text; poems from Ovid and from Martial with musical settings by Miss Wood; *O Parve Vice Bethlehem*; Latin translations of two German folk-songs; "The Season's Greetings"; *Duc Alma Lux*; a Latin Round, "Roman Bo-Peep"; the Greek "Hymn to Calliope." The music accompanies each song. New and valuable features of this songbook are also the extensive bibliography of books containing references to the music of the Greeks and Romans; a list of some forty "Latin titles of familiar hymns, songs and services that afford an interesting means of understanding various forms and constructions"; notes on the classical derivation of musical terminology; material on rhythm and verse; a blank page "reserved for other songs which students enjoy and which may be typewritten and pasted in."

Singing classes and clubs experience joy in their classical studies through the medium of music and are a credit to their teachers and sponsors. With the season approaching when Americans are especially given to song, Julia B. Wood's *Canemus, Group II* comes at an opportune time not only for use with students but as a distinctive and welcome addition to our own musical libraries and those of our friends.

#### A Latin Birthday Book

Here is a new idea, for which congratulations are due Marguerite Kretschmer, Demarest, New Jersey.<sup>2</sup> Only eager and laborious endeavor could have been crowned by so much success. Argent lettering and Janus head upon the blue field of the gay cloth binding make this a really beautiful birthday book, worthy of the rich store

<sup>1</sup> For notice and description of *Canemus, Group I*, see the *CLASSICAL JOURNAL* xxxvi (1941), 241. Containing six songs, it is priced at \$.35; Group II is \$.70 postpaid; special combination price, Groups I and II, \$1.00 postpaid. Both are available from the American Classical League Service Bureau, New York University, Washington Square East, New York City.

<sup>2</sup> It is also at her hand that the translations of the two German folk songs in *Canemus, Group II* have been adapted. (See above.)

within. The 192 pages allow generous space for each day's quotation and personal entries. The compiler has selected from the wealth of material represented in the classics "some of the choicest thoughts of the finest minds of an age long past." Sources are: Cicero, Dionysius Cato, Horace, Juvenal, Nepos, Ovid, Publilius Syrus, Sallust, Seneca, Vergil. "Although," to quote from the Foreword, "the student will find in these pages a few familiar favorites, most of the passages quoted are derived from that vast reservoir of Roman philosophical writings so seldom tapped by those who plan the modern school curriculum. It is hoped that the samples here given will tempt the occasional bright pupil to further study, in the original, of the sources mentioned." We are confident that this hope will be amply realized by students into whose hands this *Latin Birthday Book* is placed as a gift or prize. It would make an ideal award. With an inspiring quotation for every day of the year, this little booklet will keep the classics alive each day and a lifetime through. Moreover, every teacher of the classics will want one for himself as the most appropriate book he could possess for recording birthdays to be remembered, and also as a means of acquainting students, via bulletin and black-board, with memory gems from a vast storehouse of classical writings. Again, *A Latin Birthday Book* will serve admirably as a small but thoughtful and very special remembrance for friends who have enjoyed Latin and will always treasure "the choicest thoughts of the finest minds." Both beginners and those to whom Latin has grown a bit dim will appreciate the excellent translations which are printed on the reverse of each quotation.<sup>3</sup>

<sup>3</sup> *A Latin Birthday Book* may be obtained from the American Classical League Service Bureau, New York University, Washington Square East, New York City, or directly from Marguerite Kretschmer, Demarest, New Jersey, at \$1.25.

## Current Events

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[Edited by George E. Lane, Thayer Academy, Braintree, Mass., for territory covered by the Association of New England and the Atlantic States; Dwight N. Robinson, Ohio Wesleyan University, Delaware, Ohio, for the Middle States east of the Mississippi River; G. A. Harrer, the University of North Carolina, Chapel Hill, N. C., for the Southeastern States; Russell M. Geer, Tulane University, New Orleans, La., for the Lower Mississippi Valley and the Southwest; Alfred P. Dorjahn, Northwestern University, Evanston, Ill., and Franklin H. Potter, the University of Iowa, Iowa City, Ia., for the Middle Western States. News from the Pacific Coast may be sent to Fred L. Farley, College of the Pacific, Stockton, Calif.]

This department will present everything that is properly news of general appeal, but considerations of space compel the editors to ask that items be made as brief as possible. Whenever feasible, it is preferable to print programs of meetings which would draw an attendance from a large area as live news in advance of the date rather than as dead news after the event. In this connection it should be remembered that the December issue, e.g., appears on November fifteenth and that items must be in hand five or six weeks in advance of the latter date.]

### **American Academy in Rome Will Award Three Prize Scholarships**

Owing to world conditions the American Academy in Rome will award no fellowships next spring for European travel and study. But in order to continue its policy of aiding and stimulating classical scholarship, the Academy will conduct in 1942 a special competition for three prize scholarships in classical studies for study and research at an American university. The term of each scholarship will be the academic year 1942-1943 and the stipend will be \$1000.

The regular procedure for the annual fellowship competitions will be followed as far as practicable. The competitions are open to unmarried citizens of the United States who are under thirty-one years of age. Applications must reach the Academy office by February 1.

Circulars of information and application forms may be obtained from the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N.Y.

### **The American Classical League**

The American Classical League held its twenty-third annual meeting on June 30, July 1 and 2, 1941, with the National Education Association, in Boston, Massachusetts. On Monday, June 30, it held a joint meeting with the Department of Secondary Education. At this meeting Donald DuShane, President of the National Education Association, spoke to the Latin teachers.

Professor Francis T. Spaulding, of the Harvard School of Education, also spoke briefly. The following program was presented on the general topic, *What Lies Ahead for Secondary Education*: Walter F. Downey, Commissioner of Education, Commonwealth of Massachusetts, "Address of Welcome"; Robert Ulich, Graduate School of Education, Harvard University, "The Mission of the Classics in Modern Education"; Edna White, Dickinson High School, Jersey City, New Jersey, "Latin an Indispensable Aid to Progressive Education"; Dorothy Park Latta, Director, "News from the American Classical League Service Bureau"; discussion led by Mary B. McElwain, Smith College, and Cecil T. Derry, Cambridge High and Latin School. Thornton Jenkins, headmaster of the Malden High School, Malden, Massachusetts, presided.

At the second session, in Cambridge, Professor B. L. Ullman, of the University of Chicago, gave his annual message as president of the American Classical League. The following papers were given: Henry Harmon Chamberlin, Worcester, Massachusetts, "Horace as Translated"; A. H. Rice, Boston University, *Biformis Vates*; Clyde Pharr, Vanderbilt University, "The Practice of Law as a Public Service in Ancient Rome"; James P. McCarthy, Shady Hill School, Cambridge, "Latin as a Vital Factor in the Junior-High-School Years"; J. Appleton Thayer, St. Paul's School, Concord, New Hampshire, "Latin from the Viewpoint of the Secondary Education Board." Professor E. K. Rand, of Harvard University, presided.

The following program was given at the dinner meeting on July 1, with President Ullman presiding: Fred B. Lund, M.D., member Classical Club of Greater Boston, "Classics for the Business and Professional Man"; Charles B. Gulick, Harvard University, *Varia*; poem in Latin, composed and read by Robert M. Green, M.D., member Classical Club of Greater Boston; T. Leslie Shear, Princeton University, "Ten Years' Excavation in the Athenian Agora" (illustrated).

On July 2, the three-day program was concluded with the following: Dorothy V. Sylvester, Weeks Junior High School, Newton Centre, Massachusetts, "Problems of Junior-High-School Latin"; Francis L. Jones, State Teachers' College, Worcester, Massachusetts, "The Classics in Teachers' Colleges"; Melvin W. Mansur, St. Mark's School, Southborough, Massachusetts, "The Renaissance of Greek"; Rev. Stephen A. Malchay, S.J., Boston College, "Classical Tradition in the Jesuit Liberal-Arts College"; William F. Wyatt, Tufts College, "The Classics as Fact." President Ullman presided at this session.

The above program was prepared by Richard M. Gummere, Harvard University, as chairman of the League's Program Committee. All local arrangements were taken care of by George A. Land, Newton High School, Newtonville, Massachusetts, chairman, and the Local Committee.

#### **Annual Conference of Classical Teachers in Iowa**

The twenty-fourth annual conference of classical teachers in Iowa will be held at Iowa City Friday evening, December 5, and Saturday forenoon and

afternoon, December 6. Professor Charles S. Pendleton, of Nashville, will speak Friday night on "The Humanities and the Multitudes," and Saturday morning on "Areas of Education." At the Saturday luncheon, Mr. H. J. Haskell, editor of the *Kansas City Star*, will speak on the topic, "The Romans were also Human." A round-table discussion will deal with the place and value of courses in general language. Other features on the program will be listed in the next issue of the *Classical Journal*.

#### Minnesota

A showing of the film, *Scenes from the Second Punic War*, was a feature of the celebration of Latin Week in Minnesota, under the direction of Professor H. P. Archerd, at Hamline University.

The Twin-Cities Classical Club held its annual dinner meeting on May 21 at the University of Minnesota. Professor Tom B. Jones, of the Department of History, was the speaker, and his subject was, "Propaganda in Ancient Athens."

The *Latin News-Letter*, published six times a year by the Department of Classical Languages at the University of Minnesota, has completed its second year. It contains many items which should be of immediate interest and usefulness to teachers of high-school Latin.

#### Nebraska—Lincoln

The Department of the Classics of the University of Nebraska sponsored its second annual Latin Institute June 17-18, 1941. Professor Kevin Guinagh, of Eastern Illinois State Teachers' College, spoke on the need of equalizing the requirement for certification of Latin teachers with requirements for teaching other subjects. In his second address Professor Guinagh stressed the inadequacies of the "General Language" course. Professor Ginsburg and Miss Gertrude McEachen presented exhibits of teaching aids, including various types of slides, lanterns, maps, bulletins, and posters. Professor Forbes discussed the pronunciation of Latin names. Dr. Mary Trowbridge Honey, of Wayne State Teachers' College, gave a description of Roman ruins as she saw them in England while she was exchange professor just before the war. Luncheon talks were given by Dean C. H. Oldfather, whose subject was, "Augustus Dictator and His Descendants," and by J. E. Lawrence, editor of the *Lincoln Star*. Other topics grouped in two panel discussions on "Getting the 'How' of It" and "Fitting the Classics into the World," presided over by Mrs. Bessie S. Rathbun, of Omaha Central High School, and Miss McEachen, respectively, were: "How to Face College Latin Requirements," by Miss Jessie Jury, of Lincoln; "How to Teach Derivatives," by Miss Bertha Carter, of Lexington; "How to Win Friends and Influence Pupils," by Miss Helen Lewis, of Hastings; "How to Hold the Latin Pupils from Year to Year," by Miss Florence Steuteville, of Wayne; "Latin Helps the Other High-School Subjects," by Mrs. Ruth G. Forbes, of Omaha North High School; "Ancient History Lives

Again," by Miss Celestine Brock, of Grand Island; "Who Should Study Latin?" by Mrs. Louisa Wilson, of Lincoln; "Ancient Classics in a Modern Democracy," by Father H. W. Linn, of Creighton University.

#### Ohio

The twentieth annual meeting of the Ohio Classical Conference will be held in Cleveland October 23-25. Outstanding on the program are papers by Dr. R. H. Tanner, New York University, and a discussion of Latin from the standpoint of technical and commercial teachers and administrators by experts in those fields. Illustrated lectures by Professor Kenneth Scott and Professor C. W. Blegen on Cyrene and Troy, respectively, will be leading features. The *Trinummus* of Plautus will be presented by students of Western Reserve University in a translation by Professor C. P. Bill and Albert Pappano.

#### Ohio—Delaware

The Ohio Wesleyan Latin Club closed the activities of the organization for the academic year with an elaborate Roman banquet held on May 13. This year the Dayton *Journal-Herald* sent up two of its staff reporters to attend the banquet and secure illustrations for a feature article. This appeared in the magazine section for May 25 and aroused much interest, as the pictures were exceptionally fine and the article cleverly written. A certain number of colored photographs of the banquet were also taken for the use of the University at meetings of the alumni.

#### Ohio—Wooster

The Classical Club and Alpha Upsilon Chapter of Eta Sigma Phi at the College of Wooster collaborated in presenting their tenth annual classical play on May 26, 1941. The play chosen was the *Menaechmi* of Plautus, and it was staged in the open air on Kauke Quadrangle before an overflow audience of seven hundred students and townspeople. An innovation this year was the introduction of music into the performance. A senior, James Wise, of Akron, had written ten numbers in modern musical comedy style but on themes involved in the Plautine plot, and these, added to the sprightly lines of the script, added immeasurably to the effectiveness and appeal of the comedy. A ballet and other dancing supplemented the songs, and the performance closed with an ensemble by the cast entitled, "We Appeal for Applause." Flood and spot lighting added to the beauty of the Club's most outstanding and successful play.

#### Oklahoma—University of Oklahoma

Five fifteen-minute broadcasts over WNAD, University of Oklahoma radio station, were presented by members of the Department of Classical Languages and Literatures during the week beginning April 21 in celebration of Latin Week. The theme in general was the "Value of Classical Studies in High

School." The programs were prepared by Professors O. W. Reinmuth, H. Lloyd Stow, L. W. Daly, and Mary Ellen West, and covered these subjects: "Why Latin?" "Latin and English," "Latin and Culture," "Latin and Political and Social Problems," "Latin and Enjoyment." Word from various parts of Oklahoma and adjacent states gave evidence that the programs were heard and appreciated. Since this is the time at which students in high schools prepare their schedules for next year, the programs were particularly timely.

An Institute for Latin Teachers of Oklahoma and adjacent states was conducted on the campus of the University of Oklahoma at Norman, June 6 and 7. Professor Dorrance S. White was the principal speaker and consultant. He gave three addresses. Other papers presented were: "Latin Enrolment—How to Keep It and How to Increase It," Davida Richardson; "Problems of First-Year Latin—Teaching Vocabulary and Grammar," Kathaleen Veith; "The Latin Recitation—How to Conduct It," Lucille Willoughby; "Successful Classroom Devices," Marie Ward, Marie Mahood, Elizabeth Staley; "The Latin Club," Mary Ellen West; "Digging in, Experiences at Olynthus," Dr. L. W. Daly; "Testing Latin Comprehension," Mary J. Barnett; "Development of Reading Ability," Sister Xavier; "Handling the Review at the Beginning of the Second Year," Inez C. Ellis; "Latin and the Community," Frances Gossett; "Relating Latin to Other Subjects," Gerald Markley; "The Homeric Epic, the Literary Epic, and the English Ballad," Dr. H. L. Stow.

#### **Pennsylvania—Wilson College**

Latin is being taught at Wilson College as the "live" language of a vital, intensely human people whose literature offers sharply pertinent comment upon such supposedly modern phenomena as dictators, propaganda, fifth columnists, and communism.

"No literature can be fully appreciated unless the student understands the times in which it was written and the people who lived in those times," Dr. A. Mildred Franklin, professor of classical languages, declares. "The entire department is, therefore, helping the undergraduate to create in her own mind a picture of Roman civilization.

"To that end the Wilson student of Latin works with coins, pottery, toys, and terra cotta figurines which once were part of Roman households. She learns how the Roman and his family lived day by day—what they ate, what they wore, what they thought about politics and the high cost of living.

"She finds also that the Romans tackled the same problems that we tackle and made the same mistakes that we make. The politics of the ancients constitute for her a laboratory of citizenship."

Greek is taught by the same methods. The success of those methods was demonstrated in dramatic form last spring, when members of the Classical Club offered in an open forum meeting before a rapt college audience a sum-

mary of ancient attitudes on war and drew striking comparisons between the Trojan and the Macedonian wars and the conflict in Europe and the Far East today.

The theme of the meeting was Lord Tweedsmuir's dictum that lessons could be learned from the classics which would forestall many disastrous struggles in our time. The climax of the meeting was the presentation of two scenes from Euripides' *The Trojan Women* in illustration of the dire effects of war upon women and children.

#### South Dakota

The Latin-Activities Contest sponsored by the South Dakota Classical Association, 1940-41, was a great success. Sixty-four entries were made, with a fairly even division between the two classes of projects, literary and manual. First-prize winner for a literary entry was Rosemary Mitchell, senior at Cathedral High School, Sioux Falls (teacher, Sister M. Alexandrine), for "Fantasia of Vergil's *Aeneid* III." This was in the metrical manner of Byron's *Childe Harold* and printed on glass cloth, simulating a Roman scroll. Second and third awards were made to Evelyn Mankofsky, of Washington High School, Sioux Falls; (teacher, Irene Cumings); and to Jean Holdhusen, of Brookings High School (teacher, Leotta Hampton). Honorable mention was accorded Noble Snodgrass, Yankton (teacher, Bessie K. Burgi); Joyce Hansen, Washington High School, Sioux Falls (teacher, Helen Bliss); Anna Smeland's group, of Roosevelt Junior High School, Aberdeen.

First prize for a manual project was won by Mardell Jerrick, Cathedral High School, Sioux Falls (teacher, Sister M. Alexandrine) for a booklet of cartoons illustrating Vergil's *Aeneid* III. Jack Wilson, Letcher (teacher, Ann J. Holland), won second place; Morgan Christenson, Dell Rapids, (teacher, Emma Piersol), third. Honorable mention was given to William Demarest, Cathedral High School; Lorraine Heymann, Rapid City (teacher, Selma Sogn); Anne Bryant, Washington High School (teacher, Helen Bliss).

These contest entries are to be exhibited this fall at the various divisional meetings of South Dakota Classical Association during the regular convention of the South Dakota Education Association, at which time the schools represented may claim their entries.

Miss Emma Piersol, Dell Rapids teacher, was chairman of this contest; Principal C. C. Seeger, Beresford, was in charge of the presentation of the prizes; the judges were Dr. A. L. Keith and Dr. Grace L. Beede, of the University, and Miss Mildred Stickney, of the University High School.

A biennial contest has become a regular undertaking of the South Dakota Classical Association since it has been accomplishing its original purpose of creating greater interest in Latin throughout the schools of the state by giving recognition to the values of this classical language through the work of the pupils' minds and hands in relation to their study of the subject.

Latin Week in South Dakota was observed April 21-25, by almost one hundred per cent of the schools in the state. Wide use was made of radio facilities, and the effectiveness of the program was felt to be the greatest to date.

Beta Alpha chapter of Eta Sigma Phi, University of South Dakota, awarded four medals to outstanding high-school students of Latin last spring. They were Dolores Hoyt, Cathedral High School, Sioux Falls; Rosemary Pitz, Mount Mary Junior College, Yankton; Hazel Oyan, Washington High School, Sioux Falls; Bonita Kane, Watertown.

The University Latin Department held open house to high-school seniors from all over the state on May 5, the university's annual "Senior Day." A special exhibit was arranged, printed book marks bearing Latin mottoes and quotations were given as souvenirs, and Eta Sigma Phi made a presentation of medals.

#### Virginia

The annual autumn (professional) meeting of the Classical Association of Virginia will be held in the Hotel John Marshall, Richmond, Va., on Friday, November 21. The meeting will be conducted by the president, Professor A. D. Fraser, of the University of Virginia. The chief papers to be presented are as follows: "Methods of Teaching the Classics at St. John's College," by Prof. John S. Kieffer, St. John's College; "The Latin Tournament of 1941," by the Tournament Committee; "History of the Classical Association," by the Archivist, Mrs. J. H. Tyree; "Steering the Latin Course between Scylla and Charybdis," by Mrs. W. Alan Peery, Winchester.

#### Virginia—Lynchburg

The first Classical Conference of the Classical Association of Virginia was held on May 10, at Lynchburg, on the invitation of Randolph-Macon Woman's College. The program was as follows: "Welcome to the Association," President T. H. Jack, Randolph-Macon Woman's College; "Reply," Alexander D. Fraser, president of the Association; "History of the Randolph-Macon Greek Play," Mabel K. Whiteside, Randolph-Macon Woman's College; "Pompeian Bronzes" (illustrated), Mary J. Pearl, Sweet Briar College; "Ovid as a Physician," Graves H. Thompson, Hampden-Sydney College; *Habent Sua Fata Libelli*, Eva M. Sanford, Sweet Briar College; "Julia, the Erring Daughter of Augustus," Edwin W. Bowen, Randolph-Macon College; "Epicureanism in the Late Republic," Marion Tait, Sweet Briar College; "Some Manuscripts and Rare Books of Interest to Classical Scholars," Herbert C. Lipscomb, Randolph-Macon Woman's College; "Ancient and Modern Greece" (illustrated in cinecolor), James S. Constantine, University of Virginia; "The Development of Humanitarian Interests at Rome," H. C. Bradshaw, Emporia High School; "Augustus and the Opposition," Irving R. Silverman, State Teachers' College, Radford; "National Epic: Ancient Rome and Modern America," Willie T. Weathers, Randolph-Macon Woman's College.

At the conclusion of this program the Greek Department of Randolph-Macon Woman's College presented, in the original Greek, the *Bacchae* of Euripides, directed by Professor Mabel K. Whiteside.

In addition to the Spring Conference, the Association meets annually in November at Richmond.

#### Wisconsin—Appleton

On the evening of May 20 the Lawrence College Theater, of Lawrence College, Appleton, Wisconsin, presented an out-door performance of the *Thesmophoriazusae* of Aristophanes. There was no prepared scenery, but the steps and columns of the college chapel gave a very satisfactory background. The so-called anonymous translation was used. Performers and audience alike thoroughly enjoyed the play.

#### Mildred Dean

With a sense of great loss to the classical cause we reprint herewith from the *Washington Evening Star* of August 18 an appreciation of Miss Mildred Dean, who died August 16:

It is not an exaggeration to say that Mildred Dean was a woman of excelling genius. Her powers of creative intelligence were manifest in the work which she did as a scholar and as a teacher. But to the natural endowment of her mind there were added rich spiritual gifts that were evident even to those of her contemporaries who were only casually acquainted with her. To study under her direction was a privilege which thousands of young people were delighted to share. She made the classics real. Latin in her hands became a living language. She linked her time with the resurrected past, so that what had been separated by centuries of darkness again was a single epoch illuminated by one undying light. A colleague summed up her influence in the words, "She had the most dynamic and vibrant personality I ever have known. No one could take her place."

Of course, Miss Dean achieved the position and the fame she held only by labor and by sacrifice. Such was the conscious choice of her devoted heart. To live, as she saw the opportunities of living, was to give of herself without stint. She constantly was busy with enterprises of service from which she expected no material reward. Her love for her country and for the city of her birth sustained her to the end of her career. She built herself into the school system of Washington and left that system broadened and strengthened by her example. A similar affirmation might be offered with respect to the whole field of classic culture. In the American Classical League she was a leader gratefully recognized. The Rockefeller Foundation survey of classical education owed much to her assistance.

It was inevitable that Miss Dean should have a legion of friends. When news of her death spread through Washington the tidings brought sorrow to innumerable homes. Like Mr. Chips, in James Hilton's beautiful story, she left an army of children to hold her memory sacred.

#### Princeton University—Duane Reed Stuart

Duane Reed Stuart, Kennedy Professor of Latin Language and Literature

and chairman of the Department of Classics at Princeton University, died of a heart attack at his summer home August 29 in his sixty-fourth year. Professor Stuart did his first teaching as Professor of Latin at the State Normal College of Ypsilanti, Michigan, 1899-1900. He became instructor in Latin at the University of Michigan, 1900; instructor in Greek, 1902-1904; and assistant professor in 1905. From Michigan he was called to Princeton University, where he became Professor of Latin in 1907 and remained for the remainder of his life. In 1924-1925 he was appointed Sather Professor of Classical Literature at the University of California; in 1927-1928 he was visiting lecturer at Bryn Mawr College, and in 1931 at Yale University.

Professor Stuart was a man of unusually attractive personality as well as abundant scholarship. On both accounts he will be greatly missed by his classical colleagues.

## Recent Books

[Compiled by Frank Pierce Jones, Brown University]

- ALTHEIM, FRANZ, *Lex Sacrata*, Die Anfänge der plebeischen Organisation: Amsterdam, Pantheon (1939). Pp. 44. RM 3.40.
- ARISTOTLE'S *Art of Poetry*, With an Introduction and Explanations by W. Hamilton Fyfe: New York, Oxford University Press (1940). Pp. xxxii + 82. \$1.60.
- ATHENAEUS, *The Deipnosophists* VII, With an English Translation by Charles Burton Gulick, "Loeb Classical Library": Cambridge, Harvard University Press (1941). Pp. xii + 581. \$2.50.
- BEAZLEY, J. D., and MAGI, F., *Monumenti Vaticani di Archaeologia e d'Arte*, editi a cura della Pontificia Accademia Romana di Archeologia, Vol. v., Part 1: Roma, La raccolta Benedetto Guglielmi nel Museo Gregoriano-Etrusco (1940). Pp. viii + 156, 48 figures, 46 plates. L. 350.
- BERVE, H., *Pericles*: Leipzig, Barth (1940). Pp. 29. RM 1.
- CADOUX, CECIL JOHN, *The Early Christian Attitude to War*: London, Allen and Unwin (1940). Pp. 304. 5s.
- CASTIGLIONI, ARTURO, *A History of Medicine from Prehistoric Times*, Translated from the Italian and Edited by E. B. Krumbhaar: New York, Knopf (1941). Pp. xxviii + 1013 + xl, illustrated. \$8.50.
- CHAMBERLAIN, WILLIAM DOUGLAS, *An Exegetical Grammar of the Greek New Testament*: New York, Macmillan (1941). Pp. xxi + 233. \$4.00.
- CHRYSOSTOM, ST. JOHN, *Selections*, The Greek Text edited with Introduction and Commentary by J. F. D'Alton: London, Burns, Oates and Washbourne (1940). Pp. 400. 8s 6d.
- COOKE, ARTHUR O., *Stories of Rome in Days of Old*, "Historical Stories for Children": London, Nelson (1940). Pp. 156. 2s.
- CORTI, EGON CAESAR CONTE, *Untergang und Auferstehung von Pompeii und Herculaneum*: Munich, Bruckmann (1940). Pp. xiv + 302. RM 8.50.
- DIO CHRYSOSTOM III, With an English Translation by J. W. Cohoon, "Loeb Classical Library": Cambridge, Harvard University Press (1941). Pp. viii + 482. \$2.50.
- DIONYSIUS OF HALICARNASSUS, *Roman Antiquities* III, Books v and vi, Translated by E. Cary, "Loeb Classical Library": Cambridge, Harvard University Press (1940). Pp. 387. \$2.50.
- DORF, PHILIP, *Our Early Heritage*, A Visualized Text in Ancient and Medieval History, edited by John T. Farrel: New York, Oxford Book Co. (1940). Pp. 352, illustrated, maps. \$1.00.

- DELLA VALLE, EUGENIO, *Problemi antichi e nuovi della officina dei papiri Erolanesi*: Naples, Arti Grafiche (1939). Pp. 32.
- ELDERKIN, GEORGE W., *Archaeological Papers I-III*: Springfield, Mass., Pond-Ekberg (1941). Pp. 23, 25, 32.
- Exposition de la Vie Romaine antique à l'occasion du 2000<sup>e</sup> de la naissance d'Auguste*: Paris, Editions Universitaires (1940). Pp. 906, 160 plates. Fr. 125.
- FAIRCLOUGH, HENRY RUSHTON, *Warming Both Hands*: Stanford University, Calif., Stanford University Press (1941). Pp. xvi+629. \$3.75.
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